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ANTIQUES

OCTOBER 1930

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MAHOGANY bonnet-top secretary, made by John Goddard, of Newport, Rhode Island, circa 1760. Height 7 ft. 7 in., width 3 ft. 5 in.

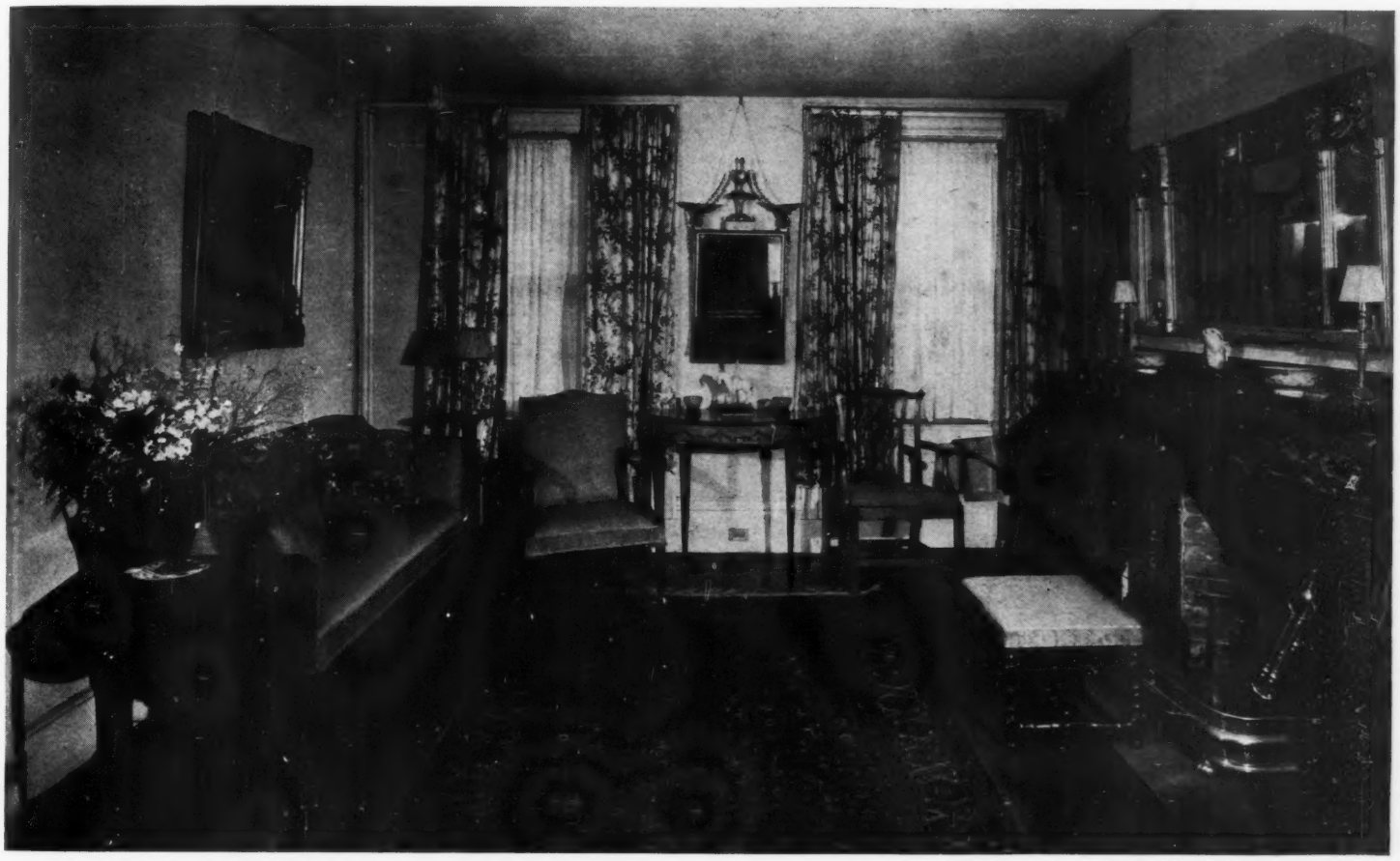
ISRAEL SACK

Specializing in American Antiques of the Colonial Period

85-89 CHARLES STREET, BOSTON 114 EAST 57th STREET, NEW YORK

Old English Galleries

BOSTON, 86 and 88 CHESTNUT STREET **NEW YORK, 131 EAST 57TH STREET**



Living room in English Galleries — Boston

THE Old English Galleries are showing, in their two quaint Beacon Hill houses in Boston and in their charming duplex shop in New York, a collection of English antiques and decorations of the seventeenth and eighteenth centuries. In both galleries the person of discriminating taste may find such pieces as would be required for a home furnished in these periods.

Furniture, Mirrors,
Paintings, Tapestries,
Silver, China, Glass,
Textiles

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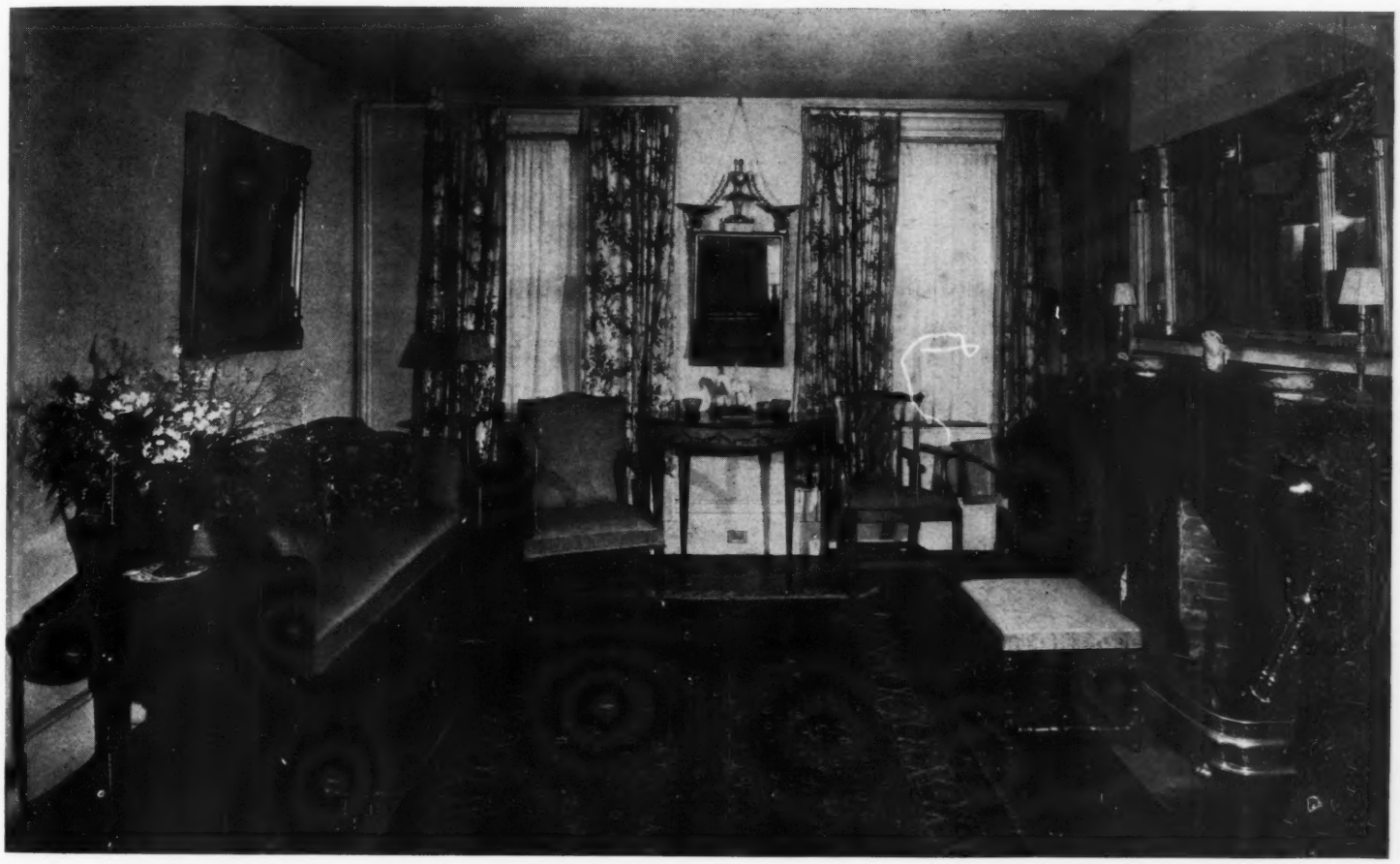

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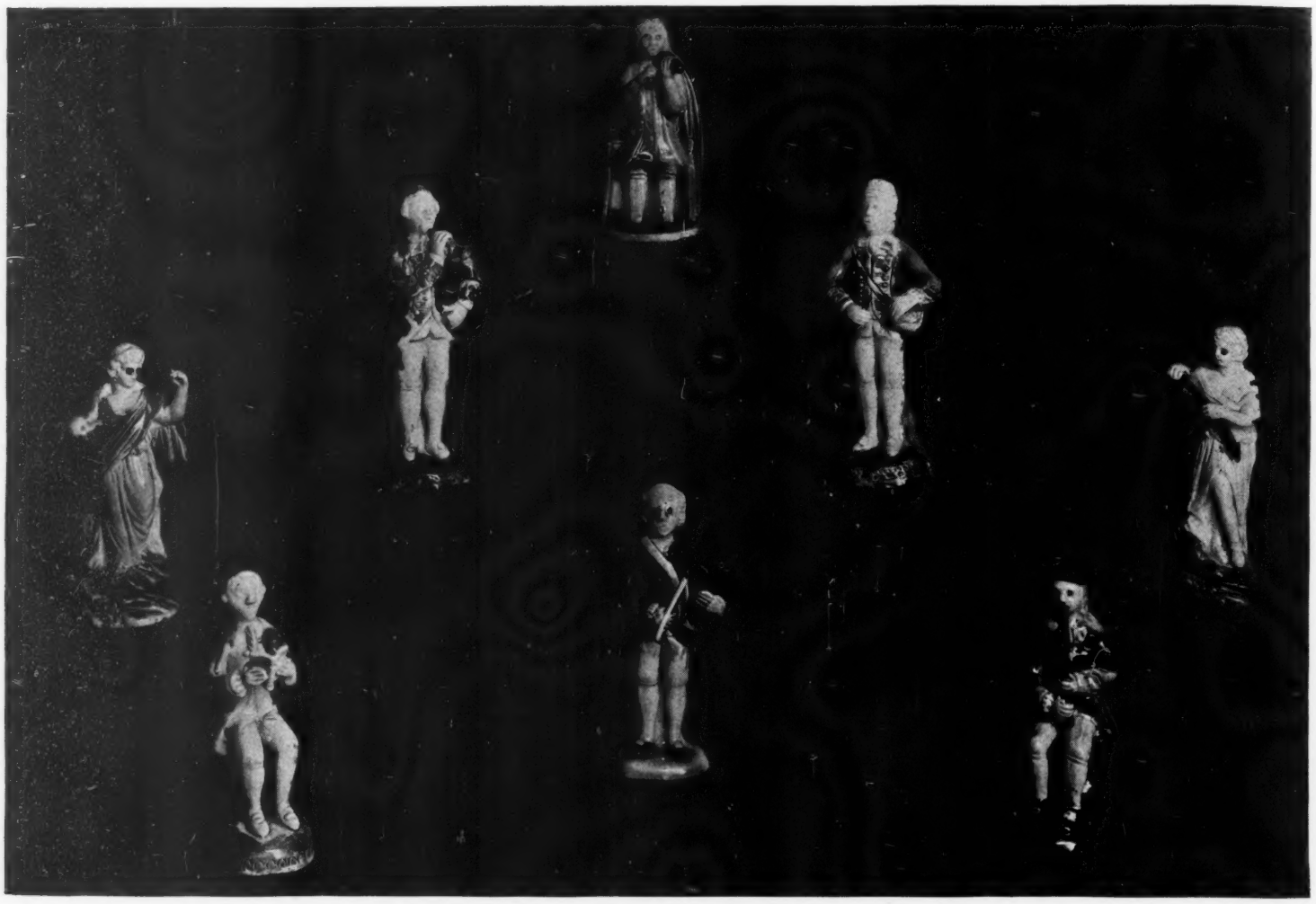

Original Astbury and Twyford Pottery Figurines, Staffordshire, 1720-1740

Very Rare early slipware dish by Thomas Toft. Circa 1660 (Boynton Collection)

"The figures are generally small . . . . they attract us by their sheer artlessness and a definitely humorous quality, and by the undeniable pleasantness of their warm clay colouring. For their subjects the modelers did not as a rule go beyond those that would naturally be popular in a country district . . . . the gamekeeper . . . . the village fiddler . . . . the vagrant piper"

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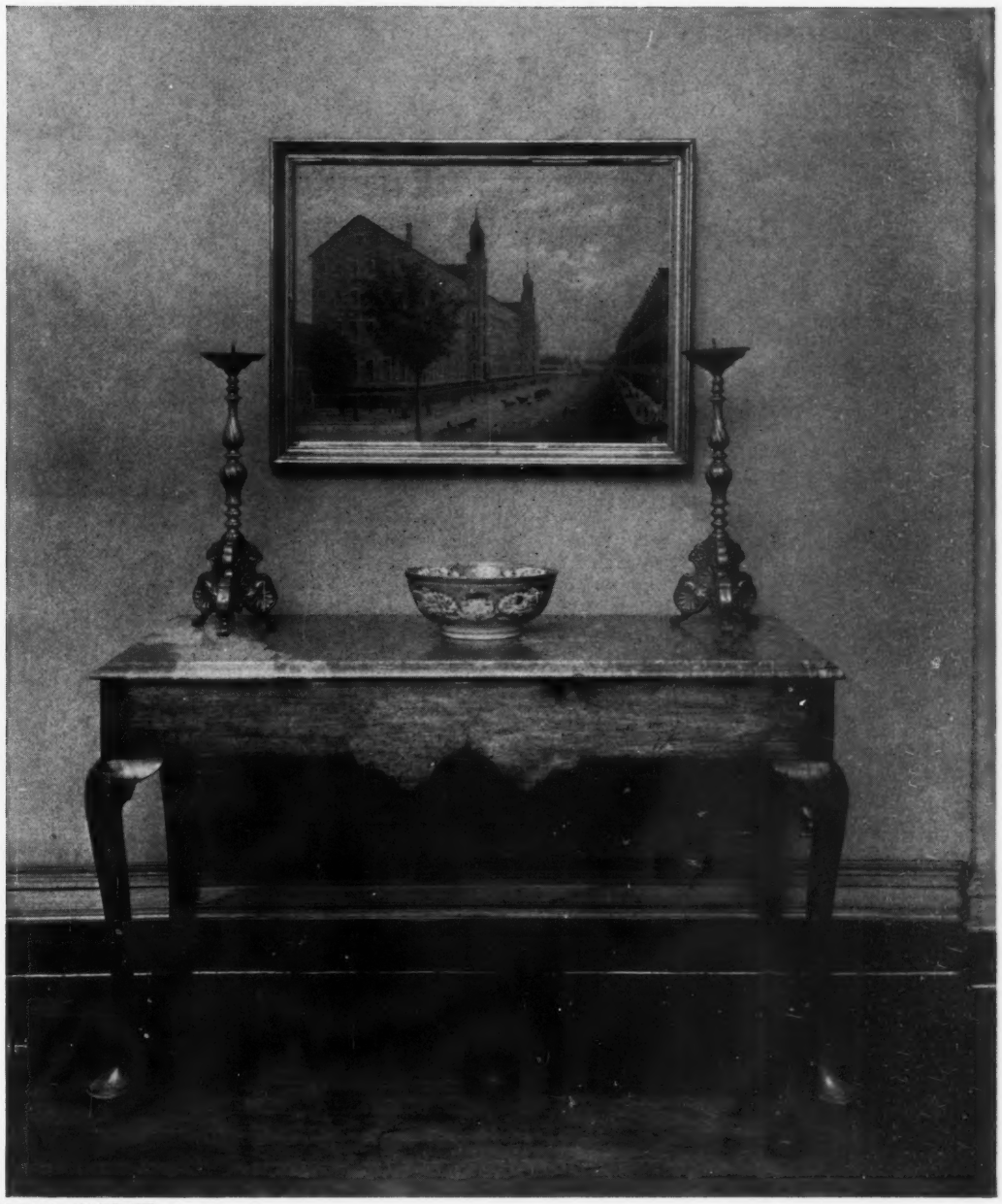

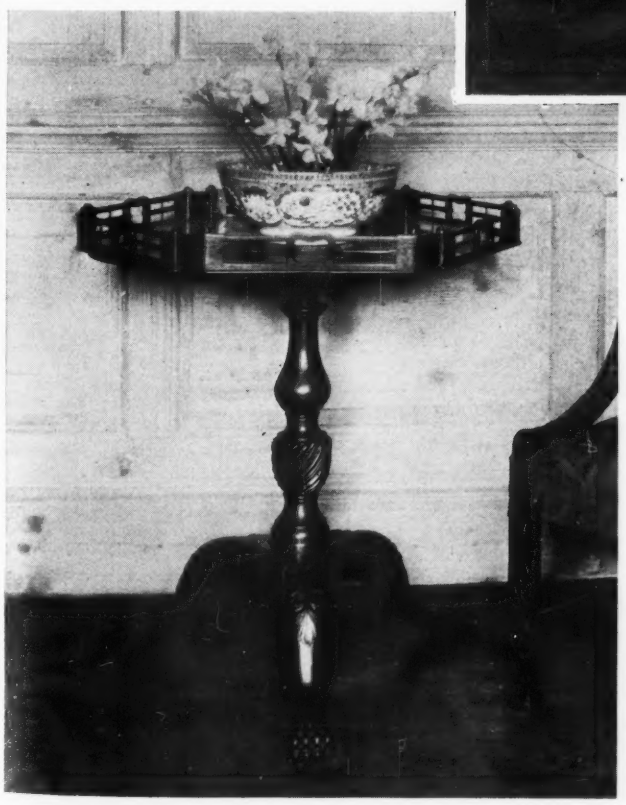

In old Salem, Mass., there still stands the old Naumkeag Mill which you see painted above the marble-top table. The table is Queen Anne walnut of a lovely faded brown hue. The pewter sticks are of the same age, 1720. The Lowestoft bowl you see again at the left on a Chippendale gallery-top table of the most beautiful color and form.

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June 24, 1930

Dear Mrs. Bekkers:

I understand that in October you are having a sale at the Plaza Art Galleries and that you are going to donate 5% of the proceeds of this sale to "The International Association for the Promotion of Post Graduate Study for Medical Women." I want to thank you in behalf of the Organization, and also to ask if you would like the names of the members.

Gratefully yours,

CORA M. BALLARD, M.D., *President.*
The International Association for the Promotion of
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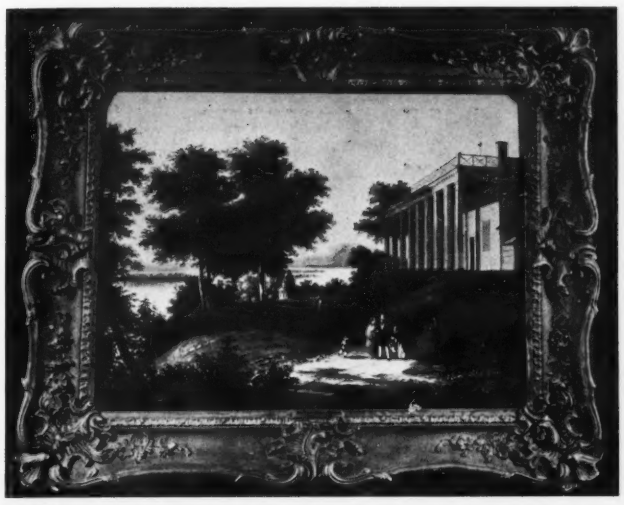

Mt. Vernon

By Wm. Henry Bartlett (1809–1854)

Washington's Tomb

Clapp & Graham's Collection of Paintings contains many interesting examples of Old English and Early American art. The pair of paintings illustrated are by Wm. Henry Bartlett (1809–1854) and are typical of the possibilities that connoisseurs and collectors will find in our collection. ¶ No less noteworthy are the objects of art displayed in great variety — early American and English silver, Chinese porcelains and vases, early Chinese sculpture and pottery. We also have one of the largest collections of arms and armor in New York and a very interesting display of old watches and jewelry. Estates appraised. Collections purchased. We specialize in Early American silver. Visitors are always welcome to our Galleries.

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A glance at the list of Exhibitors who have already contracted to appear at the NOVEMBER SHOW will convince you that it is going to be an outstanding event ... Watch the November issue for a floor plan showing space already contracted for

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The Antiquarian.....New York
Antiques Magazine.....New York
A. Starr Best (Collector's Corner).Chicago
Mary Dimery.....Chicago
Elizabeth Doolittle.....Chicago
Anne Forester.....Chicago
Miss Gheen, Inc.....Chicago
F. Hewitt.....Chicago
Margaret Chapman Little.....Geneva, Ill.
Mandel Brothers.....Chicago
Earl Hart Miller.....Chicago
Roland Moore, Inc.....New York
William R. Moore Company.....Chicago
Nahigian Brothers.....Chicago
Ida Norvell.....Dallas, Tex.
Old Yoke Shop.....Chicago
William J. Quigley & Company...Chicago
Martha DeHaas Reeves Co....Philadelphia
Mabel Schamberg.....Chicago
Irene Sidley.....Chicago
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Diane Tate & Marian Hall, Inc..New York
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J. Taylor Wallace.....Chicago
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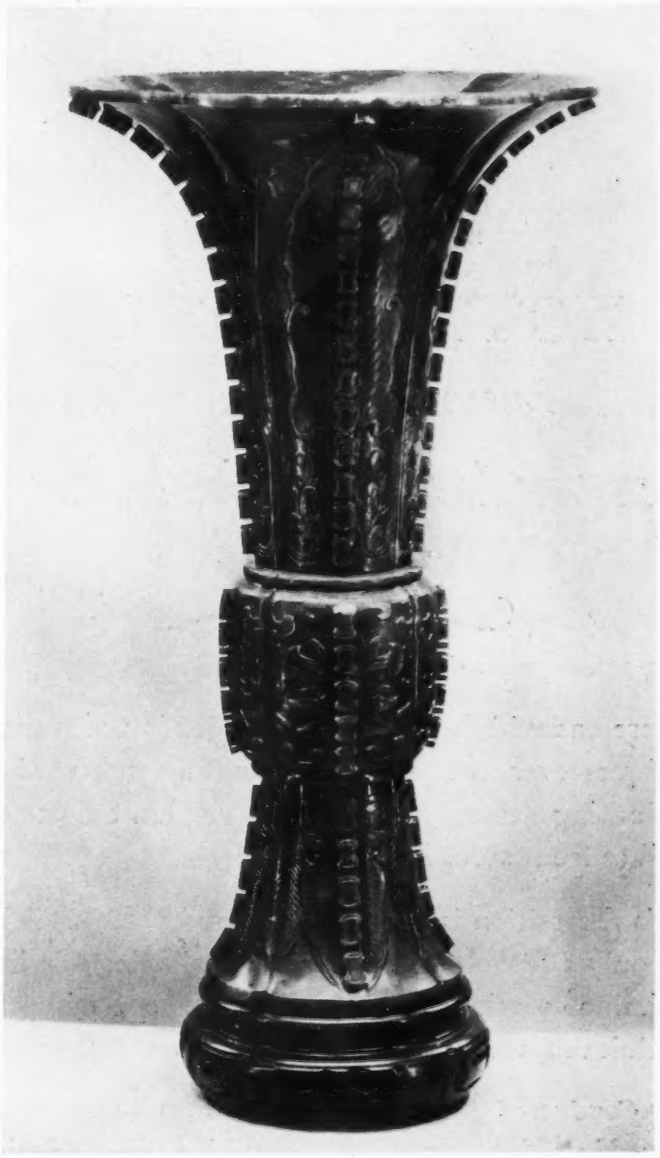

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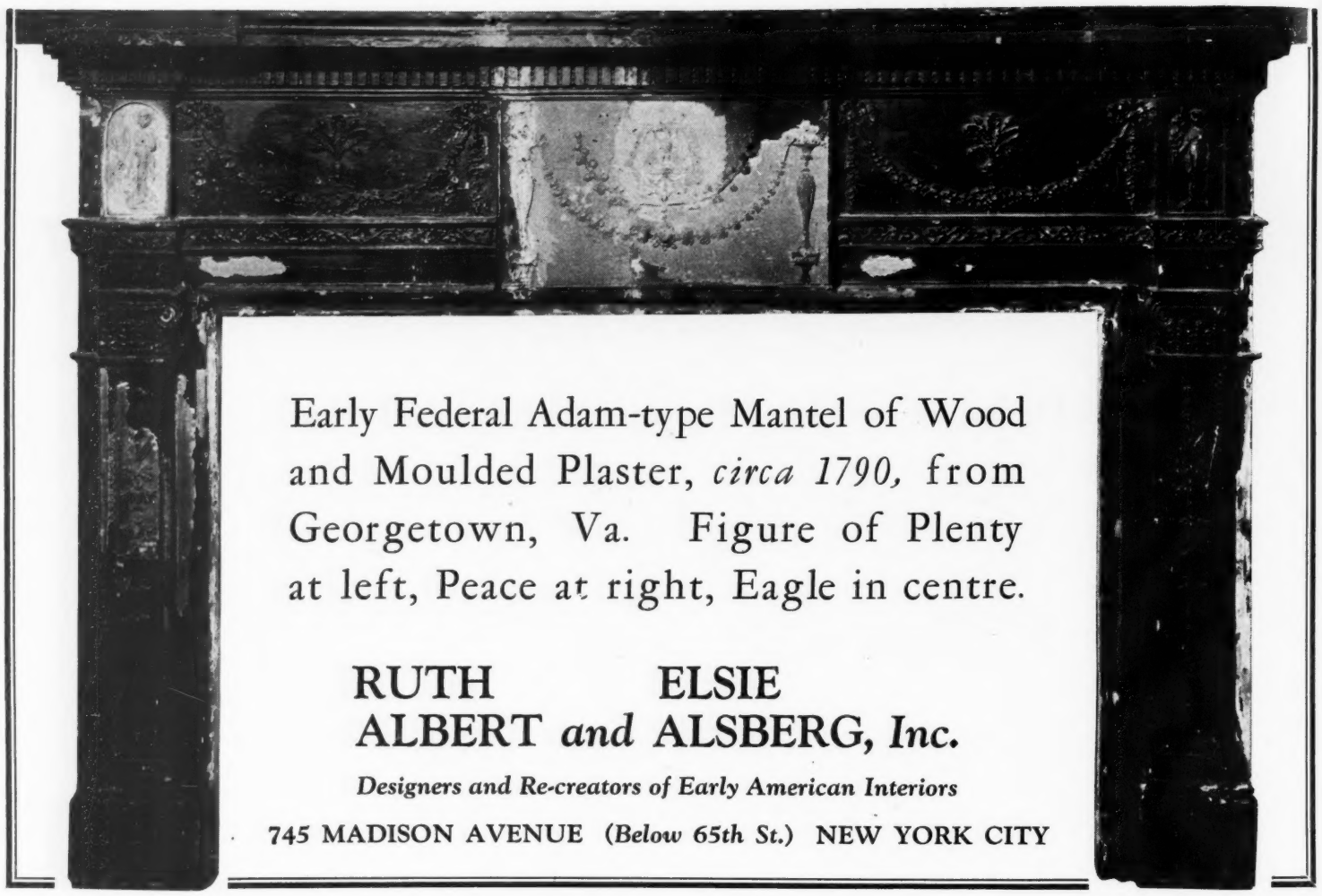

Early Federal Adam-type Mantel of Wood and Moulded Plaster, *circa 1790,* from Georgetown, Va. Figure of Plenty at left, Peace at right, Eagle in centre.

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Of the three Thomas Toft dishes extant, the one illustrated is not only the largest — 23 inches in diameter — but it is also the best preserved. It is finer than the other two now in the Victoria and Albert Museum. At Christie's, on April 14, 1916, a Thomas Toft dish, inferior to the pictured one, sold for 1250 guineas, approximately $6375. This is a museum piece of the greatest rarity.

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RAREST OF HADLEY CHESTS
(circa 1680)

The carved decoration of this Hadley chest betrays the hand of John Allis of Hatfield, for it is almost identical with that on the chest which Allis made for his daughter, Lydia (see ANTIQUARIAN for February, 1930, page 28). The present piece is, however, unique in being constructed of maple, with pine lid. The square corner posts terminating in integral turned feet are another exceptional feature. A somewhat similar structural method is, however, shown in a plain pine chest illustrated on page 202 of ANTIQUES for September, 1929.

Henry V. Weil

ANTIQUES

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1001 *Things for Christmas*

BURNHAM'S BIG BULLETIN DESCRIBING THESE

. . . *Sent on request*

YOU realize, of course, that you have left but 90 days to do your Christmas shopping. Why not start now by sending for my list describing 1001 things suitable for Christmas Gifts? Each article in this list is described carefully as to what it is, its age, condition, finish, shipping, etc. A few of the things to be mentioned and described fully in the list appear as follows:

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Spool Beds (in rough), each . . $10.00 to $15.00

Spool Beds cut to smaller sizes and finished in maple or darker tone, each . $20.00 to $35.00

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Cobbler's Benches finished and with leather seats and brass tacks. Each $20.00 to $35.00

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Trestle Tables, 6 ft. to 8 ft. long. Each . . . . . $125.00 to $225.00

Windsor Chairs, each . . . . . $15.00 to $50.00

Wainscot Chairs (Norse) each $50.00

Slat-back Chairs (in rough). Each . . . . . $5.00 to $8.00

Slat-back Chairs, finished, with new rush seats (3 slats) . . . . . $10.00 to $12.50

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Brass Kettles, large, for wood . . $8.00 to $15.00

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Cranes for fireplaces . . . . . $3.00 to $5.00

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6 ft. x 8 ft. Antique . . . . . $50.00 to $100.00
6 ft. x 9 ft. Antique . . . . . $75.00 to $150.00
7 ft. x 9 ft. Antique . . . . . $75.00 to $150.00
8 ft. x 10 ft. Antique . . . . . $150.00 to $350.00
9 ft. x 12 ft. Antique . . . . . $200.00 to $600.00

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RALPH WARREN BURNHAM

Research Department

IPSWICH, MASSACHUSETTS

OCTOBER, 1930

Now that summer is past, erstwhile swimmers and tennis players are again finding time to visit museums. Why not make a practice of noting down little known places and objects, of interest because of their associations with the past, and of sending word of them to ANTIQUES? Many a treasure has its light hidden under a bushel because its owners have not known how to announce its existence to properly appreciative persons.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

Marie Antoinette . . . . . Cover
English Gilt Console Table (*c. 1739–1740*) . . . Frontispiece
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Vol. XVIII, *No.* 4

ANTIQUES will gladly file such notes received from its readers. Thus, in time, a comprehensive list will be available for consultation. Would it not be a pleasure to the lover of old things and old places to know that in planning a motor trip, he was not missing some unsuspected delight? The editor believes that with the readers' help he can render just such a service.

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ENGLISH GILT EAGLE CONSOLE TABLE (*c. 1730–1740*)
A fine example of a furniture item that was made both in England and on the Continent. Although no labeled specimen is known, these tables seem to have been most popular just before the middle of the eighteenth century. The pier glass hanging above is of contemporary date. For a further consideration of console tables see page 304.
From the collection of C. D. Rotch

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED IN TIMES PAST & IN ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII OCTOBER, 1930 *Number 4*

The Editor's Attic

The Cover

THE terra cotta bust of Marie Antoinette reproduced on this month's Cover has a romantic history. At some time during the French Revolution, it was hastily buried, head down, in a garden plot in the village of Marly, a suburb of Paris. This undignified and uncomfortable position it was compelled to maintain for the better part of a century, until liberated by the French dramatist Victorien Sardou, who had come into possession of the garden, and was there directing some minor excavations. A considerable fracture along the base of the portrait attests rude contact with a workman's spade, and also argues the advantages of ignominious hiding. Had the proud Queen been imprisoned upright, her rescue might well have spelled her ruin. As it was, she escaped almost unscathed.

To the Attic this bit of modeled clay appeals for other than romantic reasons. It is an uncommonly significant bit of portraiture. Marie Antoinette, daughter of Francis I of Austria and the celebrated Maria Theresa, was a girl of but fifteen years when she became the bride of the Dauphin, afterwards Louis XVI of France. At nineteen, she was a queen; at thirty-seven, a fugitive from a Revolutionary mob; a year later, but a memory.

In this bust we see her in the bloom of her early twenties; head proudly poised on slender neck; strong chin slightly uptilted; the nostrils of her imperious nose faintly dilated. The eyes are more aloof than brooding; the mouth is ungenerous, but with lips too full to indicate repressions. No need to con the pages of history to know the nature of this woman; here is revealed all but the circumstances of its manifestation. And just as the sculptor's deft suggestion has given us completeness of personality, so too it has achieved a consummate sense of form. Even the partial figure possesses a lift, a lightness, that makes its base seem rather an anchorage than an essential of support. So Marie Antoinette must have carried herself — as befits a queen — a floating majesty in crinoline, spurning the ground. For opportunity thus to reveal Her Majesty, the Attic is indebted to General and Mrs. Charles H. Sherrill, who came into possession of the anonymous portrait from the estate of its former owner.

College China

AMONG the American wonders that the makers of old blue Staffordshire deemed worthy of depiction upon their wares were several early college buildings. Thus both Clews and Stevens immortalized Columbia College; Ridgway and Stevenson did the same thing, more plenteously, for Harvard; Wood for West Point; and an unknown potter for Maryland University. Later, when brighter hues than the customary cobalt had come into fashion, Jackson of Burslem produced a blooming glimpse of Yale.

There exists, however, little or no evidence that the institutions thus memorialized were notably appreciative of the honor paid them, or that their undergraduates and alumni displayed extraordinary eagerness to possess themselves of the Staffordshire souvenirs of *Alma Mater*. Possibly this indifference was due to the fundamental antagonism that seems invariably to exist between gastronomic anticipations and the fonder memories of college days. In the drab lexicon of academic food, the only phrase of happy association is *baked potato*, an article of diet whose superior carrying power as a long-range missile and explosive energy upon contact with its mark entitle it to a golden shrine in the corridors of retrospection. In general, however, the prospect of taking sustenance from the imaged façades of all too familiar temples of learning was not calculated to stir the enthusiasm of our forefathers.

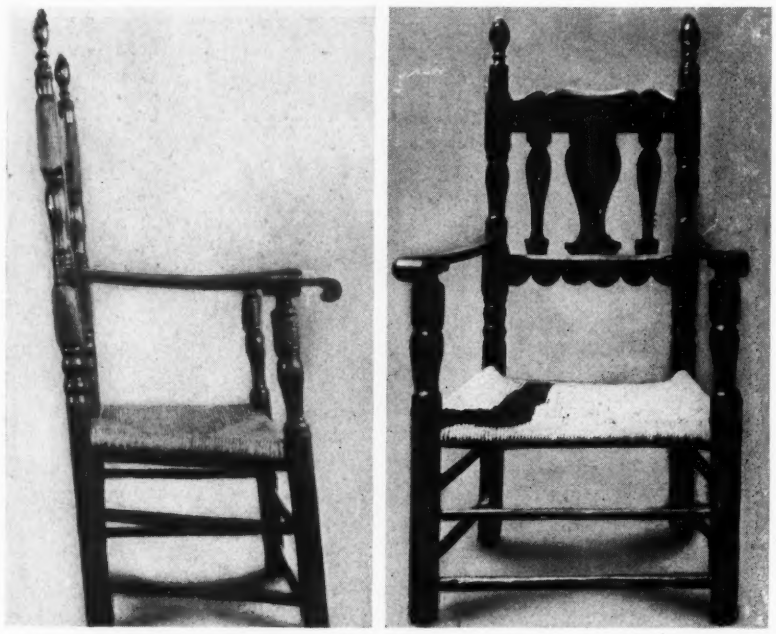
But times have changed. If *Alma Mater* has not improved materially as a cook, she has, at least, gained in sweet persuasiveness. Today half the colleges of the land are having their portraits, in a dozen different poses, printed on dinner plates whose ultimate destination is the domestic board of loyal sons and daughters.

This engaging custom — so the Attic understands — originated at Harvard, where a collegiate something, discovered in an open ditch, was eventually identified as the fragment of an old Staffordshire blue plate portraying a hall of the University as it appeared in the early 1800's. So delighted were the authorities with this unusual revelation that they signalized the event by ordering a fresh batch of plates bordered precisely like the old, but adorned with views of later buildings to supplement the previous sequence. Spurred by Harvard's exceptional good fortune, other educational institutions forthwith began to make careful search of local ditches, and like places of unostentatious repose; but to no avail. No breakables even remotely resembling ancient Staffordshire earthenware were found.

Lack of historic models, however, has not prevented the production of considerable quantities of new collegiate china in a style approximating that of a century ago. Nor should it. To the mind of the Attic, the movement, as such, deserves all encouragement, if for no other reason than that it is fraught with hope for the collectors of the coming millennium. Nevertheless

there are grounds for grief in the sorry mess that the colleges are making of their souvenir product. The value of the old Staffordshire scenic ware is due not so much to its age as to its inherent excellence. Its views are, almost without exception, a skilled engraver's interpretation of an artist's drawing. In form and in decorative technique, they have been carefully adjusted to the requirements of appropriate scale and an effective balance of light and dark. In short, a well printed, well glazed, early nineteenth-century Staffordshire blue plate is a work of art; whereas the things that our colleges are now perpetrating are usually but prosaic and mechanical expressions of retrogressive taste. Their borders — for the most part the richly luxuriant borders of old — serve only to emphasize the discrepancy between the charmingly engraved early views and the present processed photographs plastered upon an earthen surface with small regard for scale, and none at all for ceramic suitability.

For this sad state of affairs, the Attic hastens to add, the manufacturers are in no wise responsible. They would gladly invoke the better methods at their command, did not such procedure necessitate increased costs that the higher culture seems unwilling to meet. The Attic is not unaware of the pressing importance of commercial considerations in most human affairs; but it deplores their intrusion upon an undertaking whose only just claim to approbation lies in its appeal to the finer sensibilities.



A Chair of Doubtful Date

The history of this chair indicates considerable age. Its design exhibits stylistic discrepancies hard to reconcile. The arms are known to be a restoration. Is the rest of the piece in original condition?

From the collection of Edward Van Winkle

A Puzzling Chair

In sending the Attic the accompanying pictures of a recently acquired chair, Edward Van Winkle observes that it has been successively designated as a Brewster type, a wainscot chair, and a Queen Anne specimen. Under the circumstances, he feels that no harm can be done if the item is set up as a target for further shooting. In passing, it may be noted that the chair thus variously named came from the Benjamin Sears family of Blooming Grove, New York, not far from the Connecticut border. Tradition holds that it was constructed in 1675. Regarding its material, the posts are of oak, the stretchers of hickory, and the back of maple. The arms are restorations.

Now to return to the quoted designations. As it stands, the chair is certainly not a Brewster. That term — which, after all, is only a term of convenience — is applied solely to chairs that display turned spindles on the back and between the stretchers. Neither is the circumstance that it is partly constructed of oak a sufficient reason for classifying it in the wainscot, or wagon-oak category, which, by common consent, is confined to chairs with paneled backs. To speak of the piece as "Queen Anne" is merely to imply that it was made during the early years of the eighteenth century.

Among its most immediately noticeable peculiarities are the inverted vase turnings. Almost precisely similar turnings occur on two Connecticut wainscot chairs: the Plymouth chair illustrated on page 521 of Antiques for June, and the Governor Leete chair on page 523 of the same issue. Otherwise — though frequently encountered in foreign work — they are rare in heavy American pieces of the early period. On the basis of these turnings only, it would seem reasonable to ascribe Mr. Van Winkle's acquisition to Connecticut, and to accept it as a relic of the seventeenth century. Such an assumption would be further sustained by the form of the post finials and by the character of the stretchers.

On the other hand, the split banisters of the back reek of a subsequent time, certainly not earlier than 1700, and possibly as late as the 1720's. The squared members between the turnings of the back posts are again hardly to be accepted as indices of seventeenth-century design. In conformity with the principle that the date of a furniture item is determined by its latest feature, the peculiarities noted would force the conclusion that Mr. Van Winkle's acquisition expresses the transitional mood of the first quarter of the eighteenth century, and that the legend concerning its age is characteristically untrustworthy.

At the same time, it seems not unlikely that the chair under discussion may have suffered greater alteration than is at first apparent. The arms are known to be a restoration. At present they are supported, at the front, on slender turnings that resemble the abbreviated necks of whilom mushroom caps. If such caps ever existed, there is no means of knowing when they were cut away to permit the substitution of long, broad, and comfortable arms for the skimpy turned arms that belonged with the mushroom chair of olden times. That this operation was accompanied by the application of surgery to the original back is quite conceivable. Previous to such an occurrence, this back might have consisted simply of two broad horizontal slats, of turned horizontal members connected by spindles, or even of some approach to a panel. If the likelihood of the indicated changes is accepted, the date of the chair would almost automatically drop back into the seventeenth century, thus sustaining the traditional ascription. Since the Attic cherishes no profound conviction in the matter, it would be pleased to receive comment from those who do.

Thumbs Down for the Antique?

The keen eye of Mr. Hennessy would probably have seen by the papers, of late, that a committee of the American Institute of Architects protests against the current habit of removing old paneling, stairways, and mantels from their original situations and installing them as "unrelated fragments" in new buildings, where, it is argued, they introduce a style "that is definitely remote from present-day living" and is qualified to discourage "the trade in the development of the arts, for this cult for [*sic*] the

Symbols of Eternal Bliss

From photographs taken in a negro burying ground in Camden, South Carolina, where it has been customary to decorate the graves of departed relatives with bits of household ware, preferably glass chickens. Here is the old belief that the dead will cherish what they esteemed in life

antique has a deadening effect on modern cabinet workers."

Perhaps, if the full committee statement were available, one might clearly judge whether its objection to the mutilation of old houses for the decoration of new is attributable to veneration for the ancient establishments, or to sympathy for those modern designers and craftsmen who are being deadened by the custom.

Concerning the latter alternative, the Attic has no immediate opinion worth expressing. But it would take issue with the implication that the removal of early buildings to new sites and their rehabilitation for use as present-day dwellings is inevitably an act of vandalism, or that the stripping of other ancient abodes is a procedure to be decried. In the great majority of cases, such removals and strippings have been undertaken only in the case of buildings doomed to eventual destruction through neglect and decay or to complete demolition before that continuous course of change generally known as progress.

If it had not been for the "period room craze" of museums and private individuals of means, many a still noble and inspiring dwelling would, long since, have disappeared from the face of the earth, and many an admirably carved mantel or exquisite strip of paneling would have crumbled into dust or have served to warm the pot for slum-concocted stews. If a fine building of early days can be preserved and adequately maintained for the pleasure and instruction of the public, then, by all means, let measures be taken to assure that happy result. If, on the other hand, such preservation is not feasible, the appreciative utilization of the *disjecta membra* of the structure is assuredly preferable to their annihilation.

Now It May Be Told

In the days when the chief ambition of many ardent collectors seemed to be that of acquiring a brood of assorted glass chickens for home adornment, the Attic made a curious discovery, which, though quite saturated with human interest, was withheld from publication as perhaps too explosively timely. That was some six years ago. In the succeeding interval, tastes have materially changed. Earlier enthusiasts have, for the most part, abandoned their efforts to transform the interiors of Victorian brownstone residences into the semblance of early New England farmhouses, and have banished all but the most engaging specimens of their vitreous poultry from cabinet and dining table.

Hence the Attic feels fairly confident that few sensibilities will be shocked by the statement that, while the aforementioned glass chickens were being sought by Northern white folk to serve as table adornments, they were being affectionately cherished by the negroes in certain sections of the South for purposes of cemetery embellishment. The Southern negro, it appears — perhaps in response to inherited memories of ancient tribal custom — is quite inclined to deposit on the grave of a deceased relative some object of which the departed was once particularly fond. Usually the memento takes the form of a piece of broken pottery or glass.

Thus, in Camden, South Carolina, a few years ago, the local negro cemetery fairly bristled with glass chickens, whose brave showing, the Attic grieves to admit, almost overcame the moral scruples of certain glass collectors visiting in the neighborhood. In the upshot, however, nothing was taken except the photographs, here reproduced. Whether or not the proud roosters and contemplative hens of these pictures still abide in the Camden burying ground to contribute ghostly cheer to congregations from the spirit world, the Attic cannot say. But it seems unlikely that they have been disturbed, except as an increasing number of silent tenants within their domain has necessitated some redistribution to cover a wider territory. In such case, no doubt, additions to their ranks would be not unwelcome — a thought that opens new vistas of hope for the overloaded collector.

Discursive Definitions

Beauty: a form of verbal putty, used by writers on art to plug the holes in a critical vocabulary.

Criticism: the art of obscuring a subject by enveloping it in a luminous fog.

Culture: the ability to estimate quality without regard to labels.

Museum Piece: an object of art that has been presented by a donor whom it is thought injudicious to offend.

Progress: the substitution of a new error for an old one.

Science: a handmaiden of the arts who seems to have forgotten her place.

Tar: a substance that robs the highway of its romance under pretense of relieving it of dust.

Fig. 1 — SWEETMEAT GLASS (*c. 1730*)
Bowl cut with double arches and relief triangles; shouldered "Silesian" stem with clearly defined bosses and twisted ribs. Foot molded with ribs and bosses. Contemporary with Lady Grizel Baillie's corner-brim glasses (*1727*). *Height: 6 3/8 inches.*
From the Victoria and Albert Museum

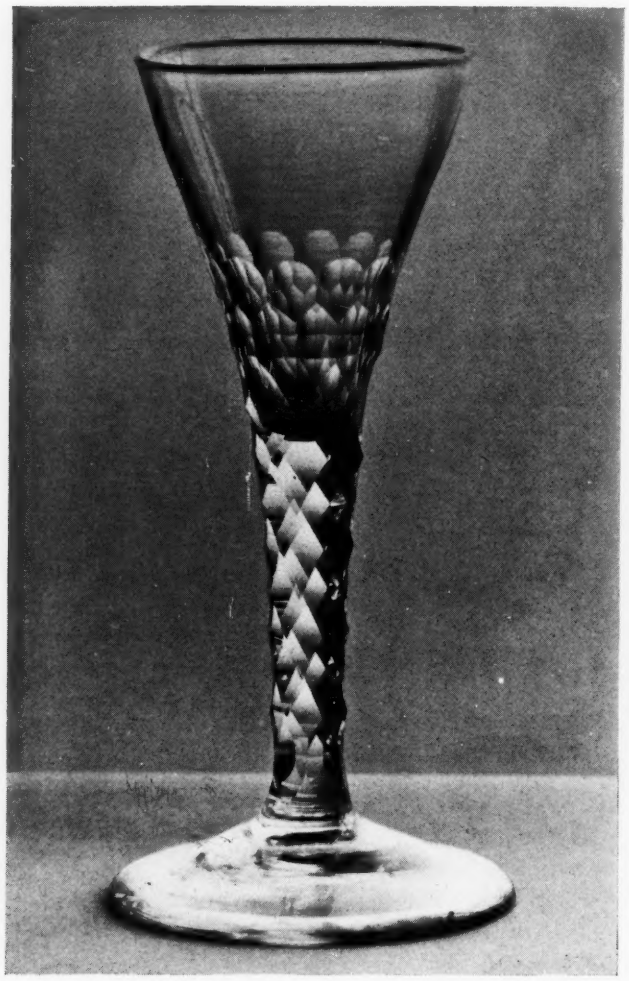


Fig. 2 — WINEGLASS (*c. 1740*)
Trumpet bowl and drawn stem; the lower part of the bowl cut in hexagons; the stem in small diamonds; foot uncut. Pre-Excise. Larger and more bulky than the small drawn stems, with Jacobite engraving, dating from 1745 to 1750. *Height: 7 1/4 inches*
From the Victoria and Albert Museum

Fig. 3 — TEAPOT (*English, c. 1760*)
Cut in flat diamonds. This cutting is noticeably later than that of Figure 4, the points between the diamonds here being beveled off. *Height: 5 3/8 inches.*
From the Victoria and Albert Museum

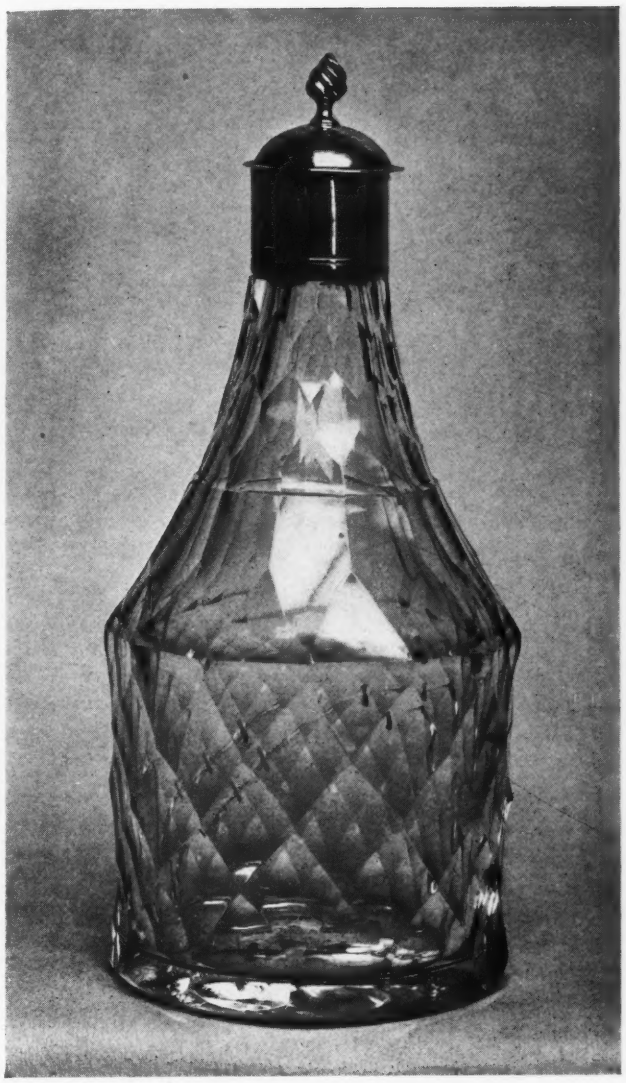


Fig. 4 — CRUET OF LEAD GLASS
With silver mounts. The neck cut in flat hexagons and flutes, the body in diamonds. From a silver cruet stand bearing the Amsterdam hall mark for 1743. Lead glass was made and cut in England and exported to the Netherlands. *Height: 5¼ inches.*
From the Victoria and Albert Museum

Fig. 5 — CRUET WITH SILVER MOUNT
Neck cut in flat hexagons and flutes, shoulder in double triangles, body in flutes. From a cruet stand bearing the London hall mark for 1752–53. The cut design, by a dealer's cutter, is well adapted to the bottle's form. *Height: 7 inches.*
From the National Museum of Wales (Jackson Collection)

The Development of Cut-Glass in England and Ireland

I. The Period from 1715 to 1780

By W. A. THORPE

THE subject of this paper is sometimes written "cut glass" and sometimes "cut-glass." The hyphen is not otiose, since it serves to point a real distinction. "Cut glass" may be appropriately used where the form of a vessel is primarily determined by the processes of blowing, molding, and tooling, and the cutting is but an added decoration. Here *cut* is an adjective. Some glasses, on the other hand, are cut so freely that the form of the vessel is modified, or even determined, by the process of decoration. Here *cut* is part of a compound noun.

England already had some cut-glass in the 1750's and 1760's. On the whole, however, both English and Irish cutting shows a later and fairly distinct transition from the first to the second of the two types noted above. I purpose to deal here with cut-glass, but, to give the matter proper perspective, I shall first say something of where the art of cutting had its origin, and of how it came to England.

Cut glass was familiar in Roman times and even as late as the ninth century; but, having then been lost, the art of its making was not rediscovered until the beginning of the seventeenth century. Soon after 1600, a German gem cutter, Caspar Lehmann, who was in the service of Rudolf II of Bohemia, turned his skill from natural stones to synthetic "crystal." He became the founder of a school of glass cutters that flourished in South Germany, and especially at Nuremberg. These glyptic artists were not glassmakers, and they practiced privately in their own workshops. They were, moreover, engravers rather than cutters; for their designs were unpolished and were usually pictorial. Their art was not transformed into cutting, as we understand the term, until the last quarter of the seventeenth century, in the glasshouses of Bohemia and Silesia.

Cutting now became one process in a collective enterprise, and earned a place in both the art and the economy of glass. At this

time, the glasshouses of Bohemia and Silesia were making great progress, and soon succeeded to the primacy that had hitherto been enjoyed by Venice. The new cut glasses contributed not a little to this result. Toward the end of the seventeenth century, German and Bohemian glasses, both cut and uncut, were flooding the markets of western Europe. Eventually, they made their appearance in London. In 1709, a consignment of German cut glass was sold by auction in London, to the great indignation of the London glass dealers. This is the first evidence of cut glass in England.

But anger soon gave place to emulation, for this "curious" novelty could not prudently be ignored. Ten years later (1719), a London glass dealer, John Ackerman, was advertising cut flint glass of English manufacture. The cutting was probably done in his shop by a German artisan, and there were doubtless others of the same nationality who were encouraged to settle in England by the presence of a German king on the English throne. By such men, the technique of wheel-cutting was introduced into the glass shops of fashionable London. Eight years subsequent to Ackerman's advertisement, a Scottish housewife, Lady Grizel Baillie, while visiting London, was greatly impressed by the cut sweetmeat glasses — "corner'd-brimmed glasses" she called them — on the tables of her friends. Cut glass had won its position.

The corner-brim glasses can be identified; and round them, as a nucleus, we may gather the earliest cut glasses in England — the incunabula of English cutting. I have discussed elsewhere the style of this group, and shall only refer to it here. Specimens range in date from about 1715 to the Excise Act of 1745–1746. If we except the primitive cutting of rims, flat or nearly flat motives are perhaps the most common; but the development of style was rapid and unrestricted, and an accomplished relief cutting (*Fig. 1*) is already in evidence before the Excise Act (cf. my *History of English and Irish Glass*, Plates CIII and CV 1, 3). These incunabula are rare, and we may pass from them to glasses made during the mid-eighteenth century.

Fig. 6 — BOWL (*dated 1766*)
Rim cut in ellipses; base cut in fan-tail pattern; between the cutting a hunting scene, wheel-engraved. Shallow engraving preferred for the thinner part of the bowl; cut ornament for the rim and the thick base. *Height: 3 inches; diameter: 5¼ inches.*
From the Victoria and Albert Museum

The Excise Act was as important an influence on the style of glass as it was on its economy. Taxation by weight of raw materials reduced the bulk of the glasses, and diminished the size of stock types. The consequently thinner metal restricted the style employed by cutters, but was, at the same time, a challenge to their skill. On luxury glasses, where cost was no object, they could develop relief cutting and difficult designs as much as they pleased; but the dealers' types were too thin for this treatment, and the cutters had to work mainly in the flat.

It thus happened that, for about thirty-five years (1745–1780), cut style was vested in flat decoration. Relief cutting developed side by side with the flat, but in the narrower range of "grand" glasses. The flat style and the relief were not, of course, isolated from each other. Many glasses are cut with mixed motives; but I think the two varieties answer to the economic distinction that I have indicated.

In the luxury pieces, English cut glass attained a perfect balance of form and ornament. A good example appears in Figure 7. The form is a *glassmaker's* form, not a *glass cutter's* form: the double-ogee shape of both bowl and lid is not convenient for a cutter, and would have been avoided in a vessel specially designed in a glasshouse for subsequent cutting at a dealer's. But, given this excellent though inconvenient shape, the cutter has made the most of it, using his designs with a sense of their relevance to mass and profile, preferring flat motives for the top and base, but passing into relief

Fig. 7 — BOWL AND COVER (*English, c. 1770*)
The upper part of the cover is cut with flat triangles; the lower part with a chain of relief diamonds, each containing a four-point star. The bowl cutting corresponds. Pyramid knop of cover and pedestal foot cut in flutes. In this masterpiece, cut design follows a glassmaker's form of the early eighteenth century. *Height: 9¾ inches.*
From the Victoria and Albert Museum

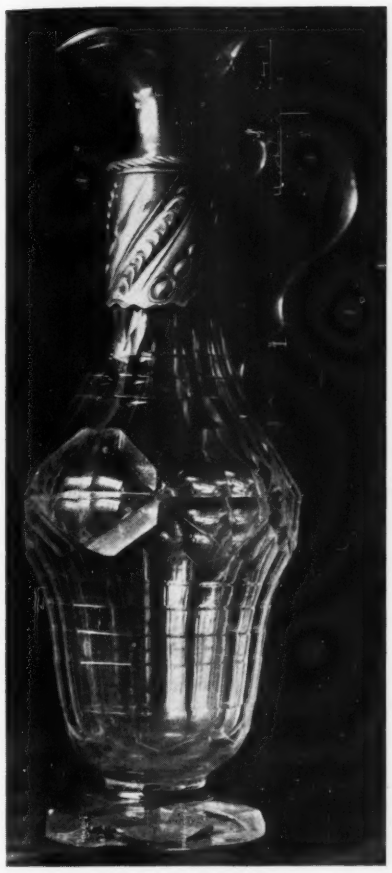


Fig. 8 — CRUET WITH ROCOCO SILVER MOUNTS
The upper and lower parts are cut in stepped flutes. Round the middle is a chain of large relief diamonds emphasized by slices at an acute angle to the surface; sliced foot. From a silver-mounted cruet set bearing the London hall mark for 1769–70. This bottle shows how relief cutting was developed from acute slicing. Cut design adapted by dealer's cutter to glassmaker's form. *Height: 8½ inches.*
From the National Museum of Wales (Jackson Collection)

Fig. 9 — SILVER CRUET STAND
In late Rococo style, with cut glass cruets. By J. and T. Daniel of London; London hall mark for 1772–73. *Height: 10 inches.*
From the Victoria and Albert Museum

Fig. 10 — CRUET SHOWN IN FIGURE 9 (*c. 1772*)
The neck is cut in flat diamonds, stepped to form pairs of triangles; the shoulder in a chain of quadruple triangles, each set of four forming a relief diamond, supported by acute slices. Round the body is a chain of sunbursts in relief. This bottle shows the English origin of the sunburst and vesica patterns associated with early Irish glass, and especially that of the Cork Glass Company.
Height: 6½ inches.
From the Victoria and Albert Museum

where the vessel's bulge requires it.

The bowl, in fact, belongs to a period before cutting had won a regular place among the operations of a glasshouse, when it was done by the dealers on plain pieces — glassmakers' shapes that the glasshouses supplied. Hence there was no sacrifice of formal values to the convenience or pride of the cutter. Under this régime, before cutting reverted to the glasshouses, English cut glass attained its zenith. The date is roughly 1770.

I have been speaking here of luxury glasses. With the stock types, the case was different. Their distribution depended, not on a restricted sale at high prices, but on a wider market at a lower figure. For them, economic price was the important consideration. Hence it was on them that the main burden of the Excise fell. If glasses were to be made economically, they must be blown thin, in order to save metal; and, if they were cut, they must be cut in patterns appropriate to thin metal, or the decoration must be confined to those parts of a vessel where the metal was inevitably thick. For these reasons, the æsthetic interest of the stock types of the period is considerably less than that of the grander and more expensive glasses for which the customer was ready to pay the extra price required by the Excise.

Wineglasses are by far the most numerous of the less costly varieties, and offer the most interesting illustration of the manner in which the cutter's art was modified by economic necessity. There was no danger of the cutter's wheel breaking the stem of a glass. Stems were, therefore, very frequently cut in small, flat diamonds, in long hexagons, or in notches and flutes. Stem cutting of this type first appears on a glass that can be dated to 1728 (A. Hartshorne, *Old English Glasses*, London, 1896, Plate 47), and there are not infrequent examples prior to the Excise. The heavy, drawn stem shown in Figure 2 is an example. It is much greater in bulk than the Jacobite drawn-stem glasses datable about 1750. Here the difference is due to lack of skill rather than to a very thin metal. But the glass well illustrates the tendency of later times.

The post-Excise cutters began on the stem with some sense of security; they then ventured on the bowl as far as they dared, usually with flat motives or very shallow incisions (*e.g.*, an arch alternating with sprigs). Only rarely did they reach the rim of the bowl. Where they feared to proceed, the space was often filled with the shallower designs of the engraver. Facet-stem glasses are very numerous from 1730–1740 onward, and, though they lack design in cutting, they often possess considerable grace and elegance.

The second period, from 1780 to 1851, discussing the influence of Classicism on design, will be treated in the November number

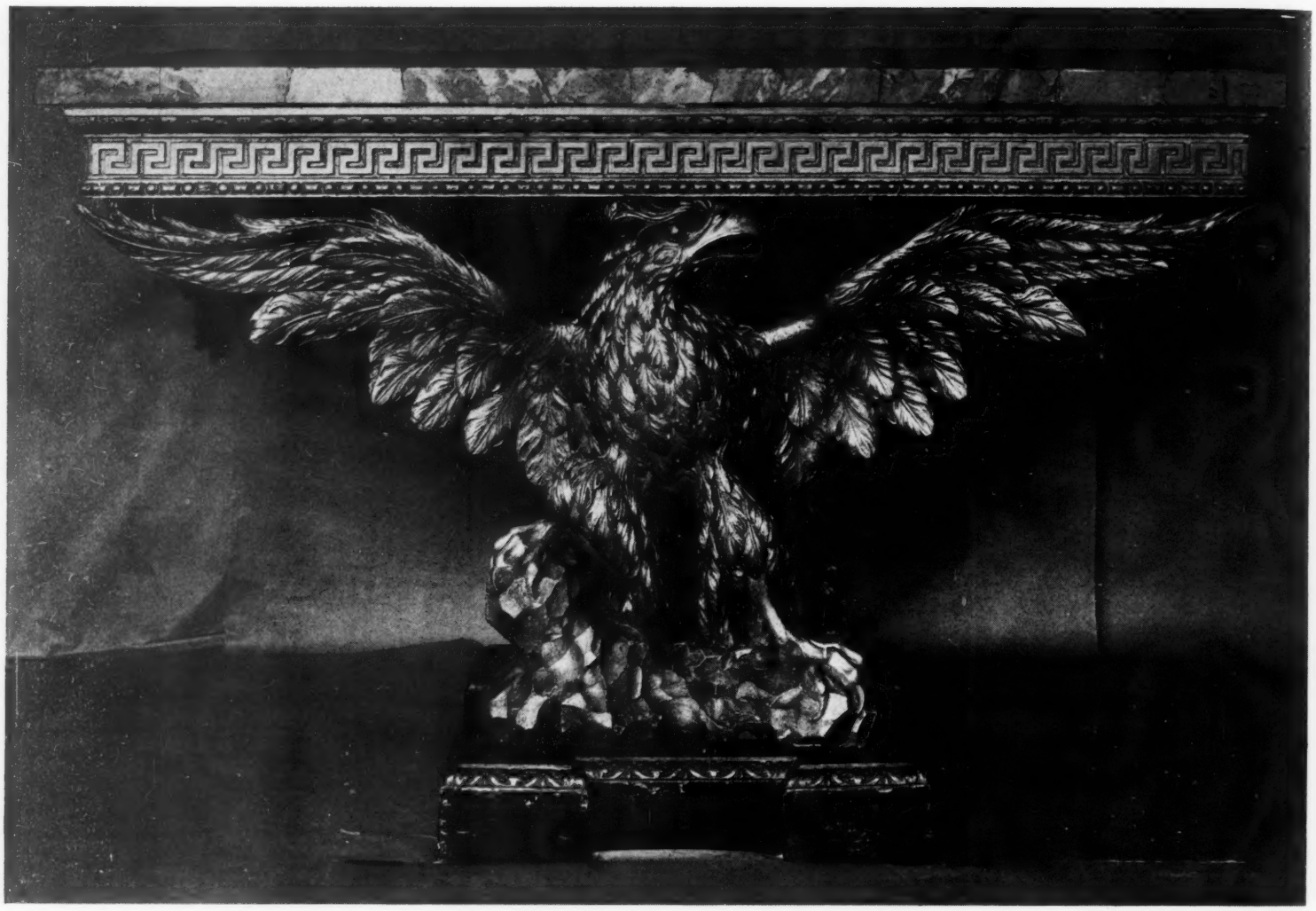


Fig. 1 — GILT EAGLE CONSOLE TABLE (*c. 1740–1750*)
Of exceptionally choice quality. An unusual feature of the design is the fully extended wings of the bird. *Privately owned in America*

English Eagle and Dolphin Console Tables

By R. W. SYMONDS

A SIDE table — that is, a table designed to stand against a wall — was almost always during the first fifty years of the eighteenth century fitted with a marble top. The two exceptions to this nearly universal rule are the gesso gilt table, which invariably had a gesso top, and a small type of walnut side table, usually measuring about two feet and a half in width, and having a top veneered with walnut.

The choice of marble in preference to wood for covering tables was undoubtedly due to the fact that such pieces — dating from the first half of the eighteenth century — were, in the majority of instances, designed as sideboards for dining rooms. In the natural course of events, their tops would be subjected to hard usage, which only a material such as marble could endure without serious damage.

Fig. 2 — DETAIL FROM FIGURE 1
Showing the application of a carved side bracket, at the table's point of contact with the wall

Another reason for the use of marble was that, owing to the impossi-

Fig. 3 — One of a Pair of Small Gilt Eagle Console Tables (*c. 1730–1740*)
From the collection of Mrs. Middleton Burrill

Fig. 4 — Side View of Figure 3
The design of the carved apron pieces is very unusual

bility of obtaining planks of sufficient width from the English walnut tree, solid tops of this wood were hard to make. Virginian walnut could have been used; but as this is normally a straight grained wood, with little figure, it was probably considered too plain and severe. To veneer the tops of large walnut side tables, after the manner employed for the small forms already mentioned, would have been to court disaster. No veneered top could withstand the rough usage to which a serving table was, of necessity, submitted.

The difficulty of obtaining timber of the necessary width did not occur in the case of mahogany side tables. This circumstance, however, was not taken advantage of by the cabinetmakers, who, up to 1750, adhered to the traditional use of marble. They were undoubtedly influenced by the rich contrast obtainable by setting the fine mottled coloring of marble against the sombre tone of mahogany, an effect impossible to achieve with wood alone. Indeed the care exercised in selecting marble of decorative quality is demonstrated by the survival of many outstanding examples of walnut and mahogany side tables, with tops of finely figured colored marble.

The first side tables to be fitted with mahogany tops must have been made about 1750–1755; for Chippendale, in his *Director*, shows designs of such pieces, which he terms "sideboard tables," whose tops — to judge from the section of the edges given — were unquestionably intended to be of mahogany. This change in favor of mahogany instead of marble without doubt came about through the desire of Chippendale and other fashionable cabinetmakers of the period to introduce a new mode, just as they stimulated a vogue for the French cabriole leg, and for the straight leg decorated with Chinese fret to replace the cabriole leg with claw-and-ball foot. Nevertheless, the mahogany-topped side table did not become general until 1775, when the serpentine-fronted table of the Adam style came into favor. This type of table invariably had a mahogany top.

In eighteenth-century books of furniture design, and in contemporary literary references, such tables are alluded to as marble tables. Celia Fiennes, on visiting Hampton Court, writes in her diary: "On the Right hand is a Large Anty roome for persons to wait, where are Marble tables in ye Peeres between the windows; white damaske window curtaines and cane chaires."

The actual table was called a frame. Another eighteenth-century name for these tables was slab table — this, of course, in deference to the marble slab. The frames also were called slab frames.

A console table, from the point of view of design, differs from a side table, since it is supplied with legs in front only, and, in consequence, has to be attached to the wall at the rear. The console table was copied by the English designers from the French. The earliest known record of the type occurs in the *Builder's Treasury of Design* (*1739*) by Batty Langley, where drawings for such tables are shown, and are described as "Designs for the Feet and Frames of Marble Tables, after the French manner." There is no contemporary record of the use of the word *console* to designate such pieces. Like the four-legged side tables, they were termed marble tables. The console tables shown in Batty Langley's designs are strongly French in character, and were certainly intended to be made of a soft wood and then gilded. A few such tables have survived in mahogany, but they are extremely rare. No example in walnut has as yet been recorded.

A type of console table that must have enjoyed a considerable vogue between the years 1730 and 1750 is known today as the eagle table, because of its support — an eagle with outspread wings, standing on a rock superimposed on a square plinth. The wings and head of the bird are attached to a frieze upon which rests a marble slab. These eagle console tables were carved in soft wood and gilded. The base, however, in the majority of instances, was either painted black or marbled.

I have not been successful in tracing any references to the eagle console table, either in contemporary books or in newspapers; nor are they mentioned, nor is a design of them shown,

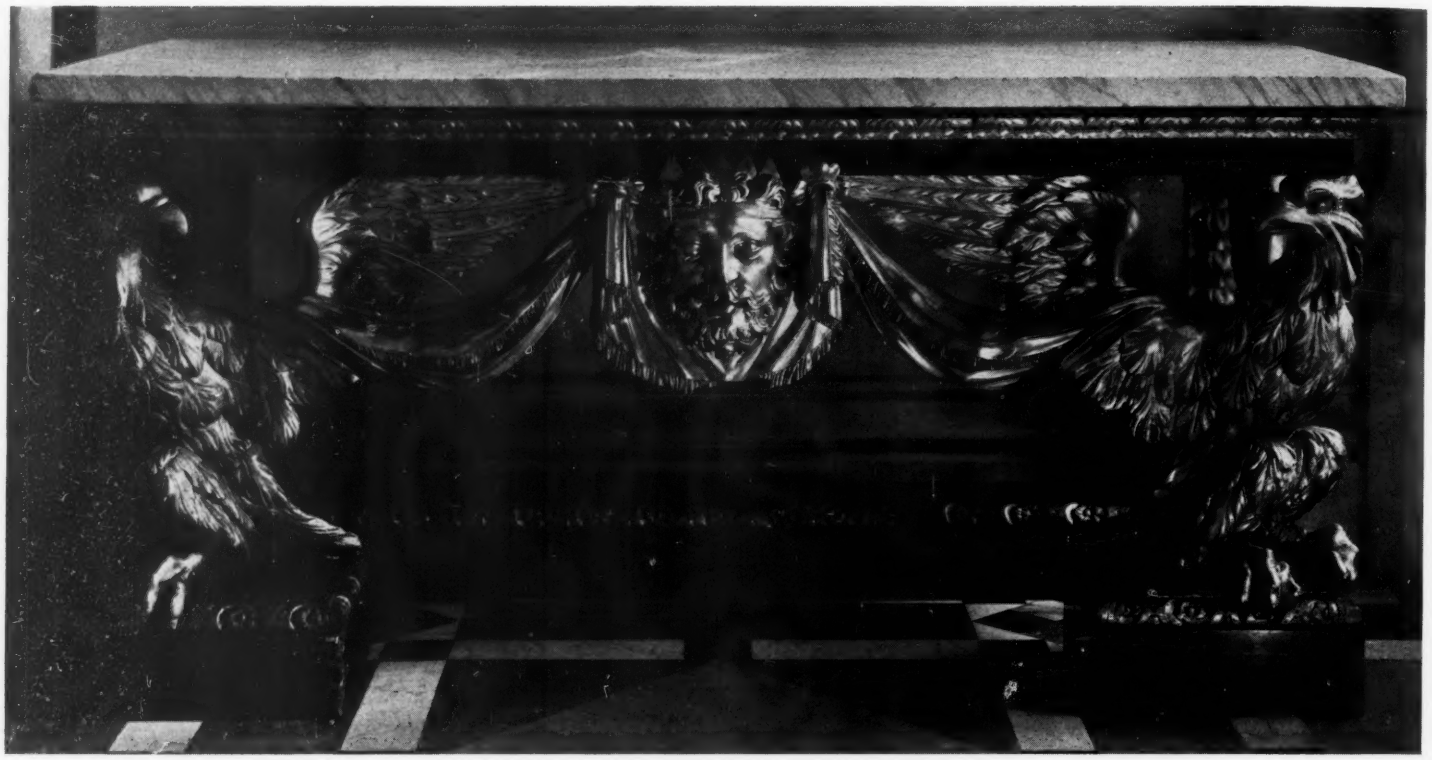


Fig. 5 — Gilt Side Table (*c. 1735–1745*)
With eagle supports and mask of Neptune. *From the collection of the Earl of Carnarvon*

in any of the eighteenth-century books of furniture design. There is very little doubt that they were copied by English craftsmen from Continental prototypes, since a number of extant foreign tables embody this eagle motive.

At what date the first English specimen was made, it is extremely difficult to determine. Judging from the ornament decorating the frieze, which, in many of these tables, is either a Greek key (*Fig. 1*) or a Vitruvian scroll (*Fig. 3 and Frontispiece*), it would appear that they belong to the period 1730–1750, when furniture was strongly influenced by architectural design. It would also appear that the making abruptly ceased shortly after 1750, as we find no example whose decorative detail reflects the influence of the Chinese or Gothic styles of the 1755–1770 period, or of the still later Adam period. It may, therefore, be surmised that they were made by various and particular firms of carvers and gilders, who ceased all attempts to revive the design after the vogue for it had ended.

Judging from the number that have survived in pairs, it seems that these eagle tables were originally used as pier tables, and placed against that part of the wall, between two windows, that is technically known as a pier. In the quotation already given from Celia Fiennes' diary, we find the phrase "in ye Peeres between the windows." The important reception rooms in houses of the first half of the eighteenth century usually had three windows in one of the long walls, an arrangement that implied two piers, and would consequently call for a pair of pier tables. Such a pair was always designed with the eagles facing each other, so as to present a balanced arrangement.

It is most likely that pairs of tables were originally sold *en suite* with pairs of pier glasses to hang above them. Unfortunately time has separated all such original groupings; and it is, therefore, impossible to say whether the glasses were designed to match the tables that they once accompanied. None, however, of the many mirrors surviving from this period has any definite characteristics to suggest that it was specifically destined to go with an eagle table.

As for the tables, to judge from known examples, they were evidently made in varying qualities, the difference being chiefly indicated in the execution of the carving. In a table of fine quality, the plumage of the eagle is meticulously carried out, each individual feather is painstakingly shown, and the poise of the bird is such that it seems about to shake its wings and take flight. But in an inferior example the plumage is carelessly finished and there is no feeling or sense of life in the bird itself. An eagle table of the highest quality is illustrated in Figure 1.

These tables are usually three feet, six inches to four feet in width. Some, however, are found of two feet, six inches, to three feet (*Fig. 3*). Unquestionably the width was governed by the size of the house in which the tables were to be placed. In a small house the piers between the windows would measure three feet; in a large house, from four to five feet.

Many of the tables have carved brackets at the sides (*Fig. 2*), because the designers rightly thought that the frieze, where it abruptly joined the wall, would appear unsupported and indefinite unless upheld by a bracket.

That the motive of an eagle as a table support was not invariably confined to console tables is exemplified in the very unusual table with eagles set at the two front corners, illustrated in Figure 5. The mask in the centre perhaps represents Neptune. This table, which is one of a pair, would, from its design, date about 1735–1745. Like the eagle console table, it belongs in the category of architectural furniture, which was much in vogue in the thirties and forties of the eighteenth century.

An alternative design to the eagle occurs in a pair of dolphins (*Fig. 6*). But it must have been decidedly less popular; for examples exist today in far fewer numbers, and, unlike the eagle tables, a pair of tables with dolphin supports is seldom met with. One reason, perhaps, for the present-day rarity of the dolphin console table is its relatively fragile construction. The entire weight of the marble slab was supported on the two entwined tails, and, once these became damaged, the whole table was liable to be discarded.

The dolphin table may have been earlier than the eagle table, a possibility suggested by the specimen illustrated, which

includes in its design a concave shell with pendent husks. This motive, together with the carved molding supporting the top, is of an earlier date than any found on the eagle console table.

Unfortunately no labeled specimen of either the eagle or the dolphin console table has, up to the present time, been recorded. Were a labeled table to be discovered, it might bring to light some information concerning the firms of cabinetmakers who specialized in producing this type of furniture.

As already mentioned, eagle tables are not peculiar to England. In the majority of Continental examples, the eagle looks ahead, and not to one side as in the English examples; but this is not an inflexible rule. A feature that usually proclaims the Continental origin of a table is a top that, instead of being rectangular, is shaped and curved. In Continental tables, too, the base is sometimes composed of Rococo scrolls rather than being a rectangular plinth. Again, the foreign eagle generally lacks the virility that characterizes the English bird.

It is difficult to say exactly from what part of the Continent such tables came, especially since today foreign examples are much rarer than those of English origin. Flanders, Holland, and Germany are the three countries in which they were most frequently made, to judge from the designs of those extant. So far as I am aware, a dolphin table of Continental provenance has not been recorded. Neither has America, to my knowledge, produced either an eagle or a dolphin table.

The wide-spread habitat, the strength and solitary independence of the eagle have made it of world-wide symbolic significance. Considering the frequency with which it has appeared as a decorative motive in the arts of America, one would be not unjustified in feeling surprise that eagle tables were not produced in America as well as in England and on the Continent.

Fig. 6 — GILT DOLPHIN CONSOLE TABLE (*c. 1725*)
Of elegant design. The pier glass above dates about 1730–1740. Detail at left shows the bold treatment of the carving

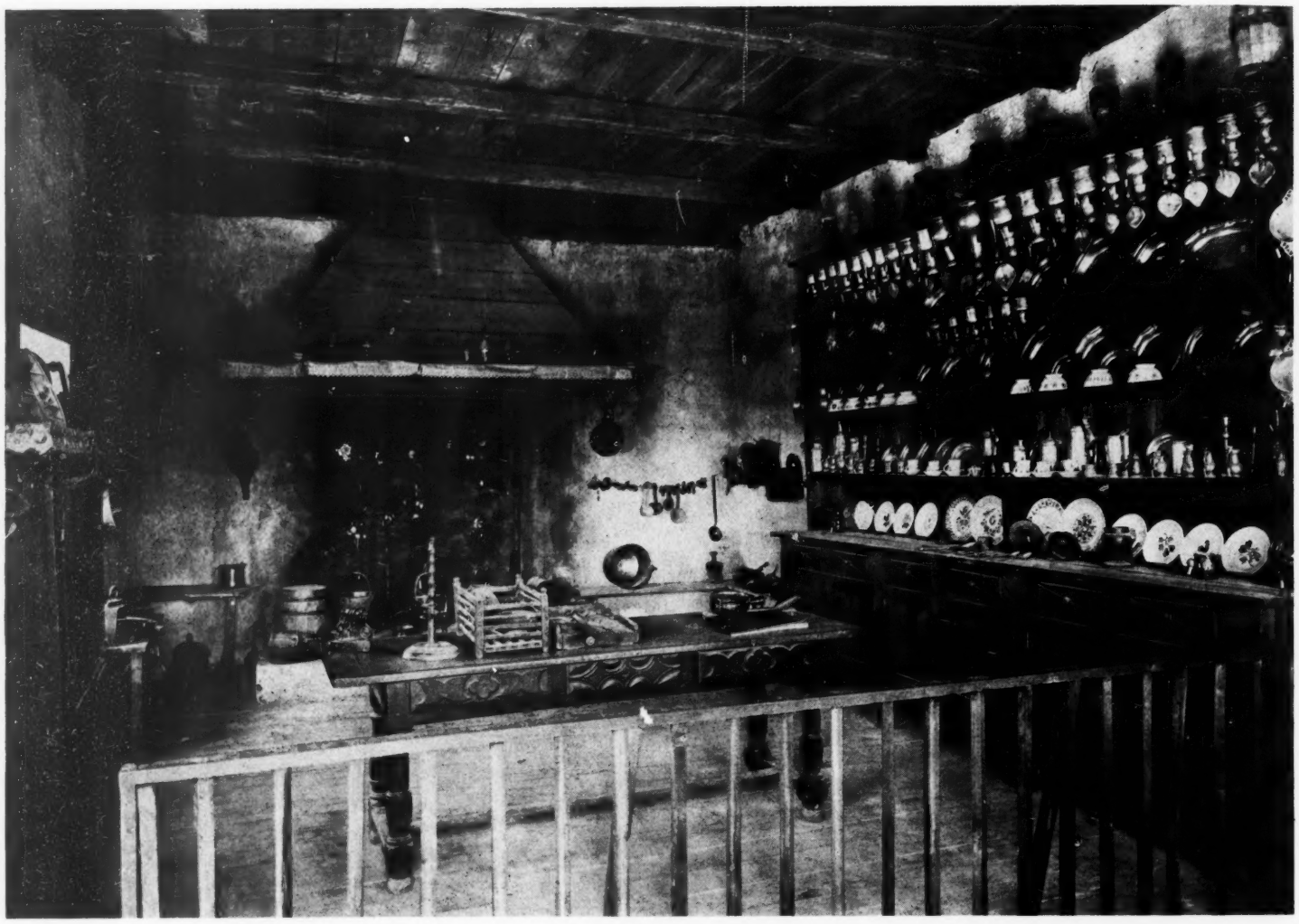


Fig. 1 — KITCHEN IN VAL D'AOSTA
The ironware about the fireplace is Italian peasant work. The pewter on the dresser appears to be largely from other countries than Italy

Italian Wrought Ironwork for the Home

By CYRIL G. E. BUNT

THE American citizen finds the fascination of his European tour greatly enhanced when, as is frequently the case, he possesses the collector's instinct and is able to acquire treasured mementos of his visit. But when his purchases prove to be both attractive and useful additions to his home, he experiences the pleasurable glow of an ever-renewed enthusiasm.

It is now difficult, if not impossible, to transport works of fine art beyond Italian boundaries; but such considerations do not dampen the ardor of the genuine collector. He merely turns his attention from forbidden fruits to those that escape the ban; and there are many really beautiful things that do not come under surveillance of the ministry of the arts. Among these, by no means the least fascinating are specimens of the peasant craft of wrought iron. We say "peasant craft" advisedly; for, though, during the last twenty years, the all-penetrating railway has destroyed rural quiet, and, to some extent, rural industries, yet there remain fine examples of wrought iron still to be "discovered" by the discriminating.

We do not refer to those magnificent, one might say Classic, articles, such as grilles, lanterns, sconces, and balcony railings, that serve to decorate the great palaces. These are treasures unpurchasable. We are thinking of works more humble, albeit no less worthy of attention — the various appurtenances of the peasant homes. The wise collector, therefore, will not be content to confine his Italian visiting to the show cities. He will remember, for example, that the peasants of the broad plains of Lombardy have for ages practiced the simple and expressive art of smithing, and that he must seek specimens of that art on their native soil. We illustrate the interior of a kitchen in the celebrated Val d'Aosta, which, though obviously assembled to exhibit its contents, is yet to be paralleled in many an Italian country home.

In such a kitchen we are almost sure to encounter alluring "fixings" of iron, wrought on the anvil during generations past. We shall probably unearth a pair of firedogs (*alari*, as they are called), trivets, chimney cranes, and pothooks, perhaps a hanging lamp, pricket candlesticks, fire irons, and so on, whose designs, because hand-wrought, are never twice the same. Objects such as those we have selected for illustration are not, of course, exactly common — there is little satisfaction in acquiring things to be had without trouble — but examples of equal interest are still to be met with by those blessed with a perceptive eye.

What could be more desirable, for instance, than the firedog

Fig. 2 — WROUGHT ANDIRON

shown in Figure 2, one of a pair? Nobly proportioned, the pair stand firmly upon arched supports, ornamented with a tracery of scrolled bands set with beveled knobs centred in rosettes. Thence upwards, they display simple hammered stems covered with incised patterns. Ball knobs of brass resting upon platforms with roped edges serve as finials.

A still more interesting pair, of which one is pictured in Figure 3, are combination firedogs and torch holders. Amply justifying themselves as stanch supporters of split logs, they are further supplied with bearings for roasting spits. A broad leaf, with curled tip, is the only decoration of the lower part; but, above that, we have a pleasing double knot hinged in the centre of a double rosette. Each firedog is finished off with a basketlike arrangement — either trivet or torch holder. Still more elaborate specimens, joined by fixed bars, form what are known as "double" firedogs. Most of these are somewhat fancifully decorated, and, besides the spit bearings, are furnished with chimney cranes, pothooks, and the like.

Peasant metal work includes an almost infinite variety of candlesticks, most of the older examples being of the pricket type. Some are quite roughly fashioned, with no striving for artistic effect, but, even in the plainest, we find an attempt at simple decoration, always frankly acknowledging the hand-wrought material. In Figure 4 we see such a holder, with wide grease pan blocked out of sheet metal. In the centre rises the tapering pricket, from which spring triple brackets to sustain circular ornamental bands with crenelated fringes.

The specimen in Figure 5 is finer in both workmanship and decoration. Three angle feet support a grease pan, whose flat rim is wrought into petal-like corrugations. The shaft, with its pleasingly reversed twists and its faceted knop, finally emerges as a pricket surrounded by a headband with a flat rim matching that of the base.

Fig. 3 — WROUGHT ANDIRON

A really beautiful example, with Gothic affinities, is that of Figure 6. Three slender, twisted bars spring from a triangular base of double strands, with arched strips between. Above the first knob the stem becomes a plain, angular bar terminating in three candle sockets. Elbowed brackets, springing from the stem, poise a flat band constituting an ornamental collar, to which are riveted cusps of flat metal.

Probably unique is the stand for five candles, wrought in the form of a castellated tower (*Fig. 11*). From a molded plinth rise four steep walls, one of which is pierced by a doorway. At the corners of the edifice, crenelated turrets serve as candle sockets.

Another distinctive piece, the technical excellence of which may hardly be overestimated, is the lamp stand illustrated in Figure 7. Obviously the work of a master smith, it also testifies to a power of consistent design. From an acanthus rosette on a triangular base rises a rod adorned with the emblems of Mercury. From this, in turn, branch four arms, each of which holds a primitive lamp. Crowning the vertical rod is an ornamental box —

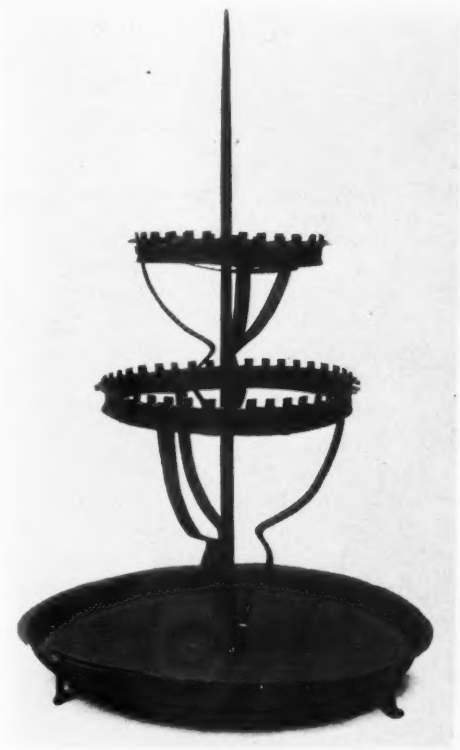


Fig. 4 — WROUGHT-IRON CANDLEHOLDER

Fig. 5 — WROUGHT-IRON CANDLEHOLDER

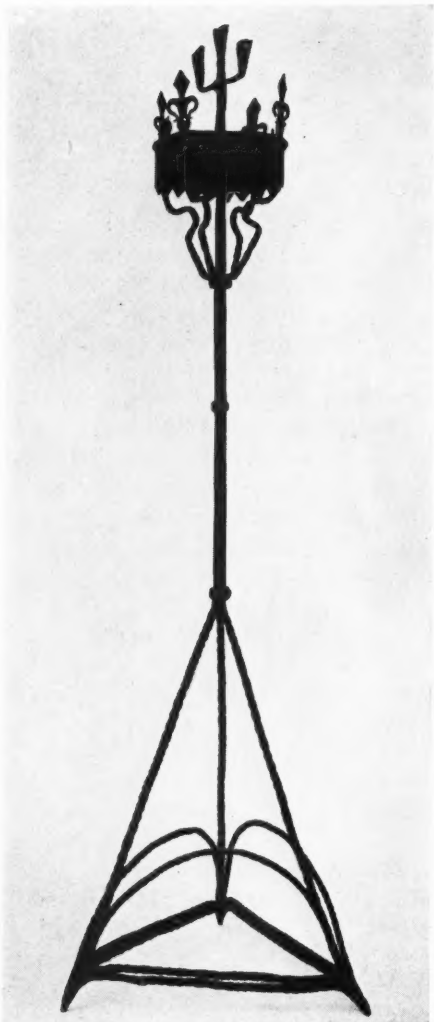


Fig. 6 — Wrought-Iron Candleholder

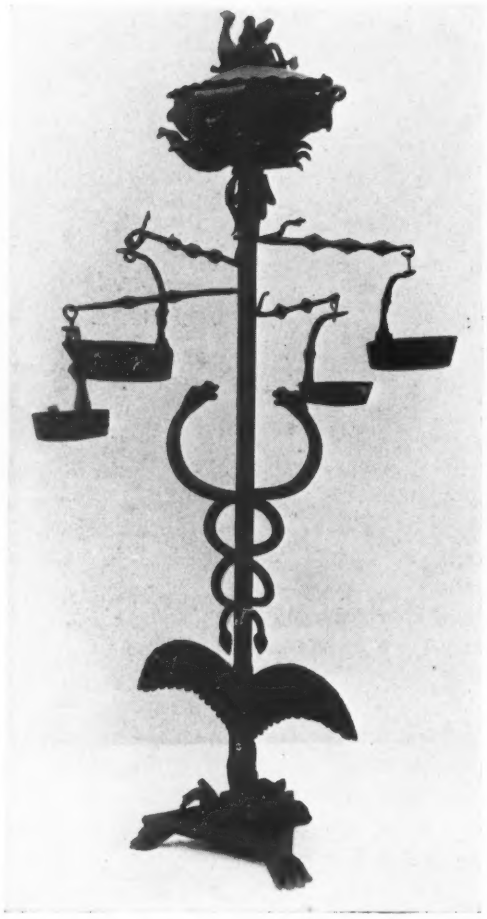


Fig. 7 — Wrought-Iron Lamp Stand

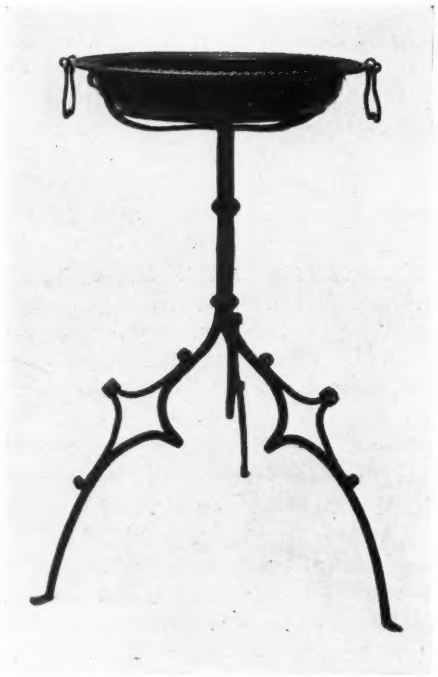


Fig. 9 — Wrought-Iron Basin Stand

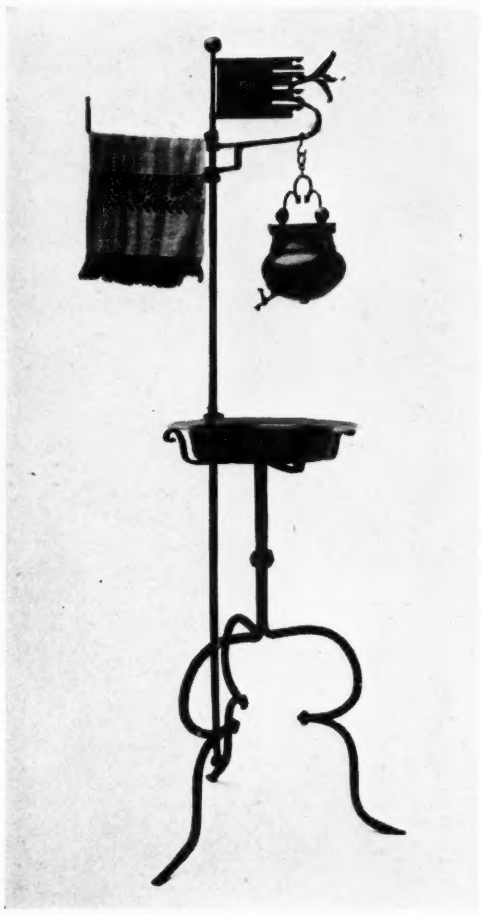


Fig. 8 — Wrought-Iron Washstand with Copper Basin and Ewer

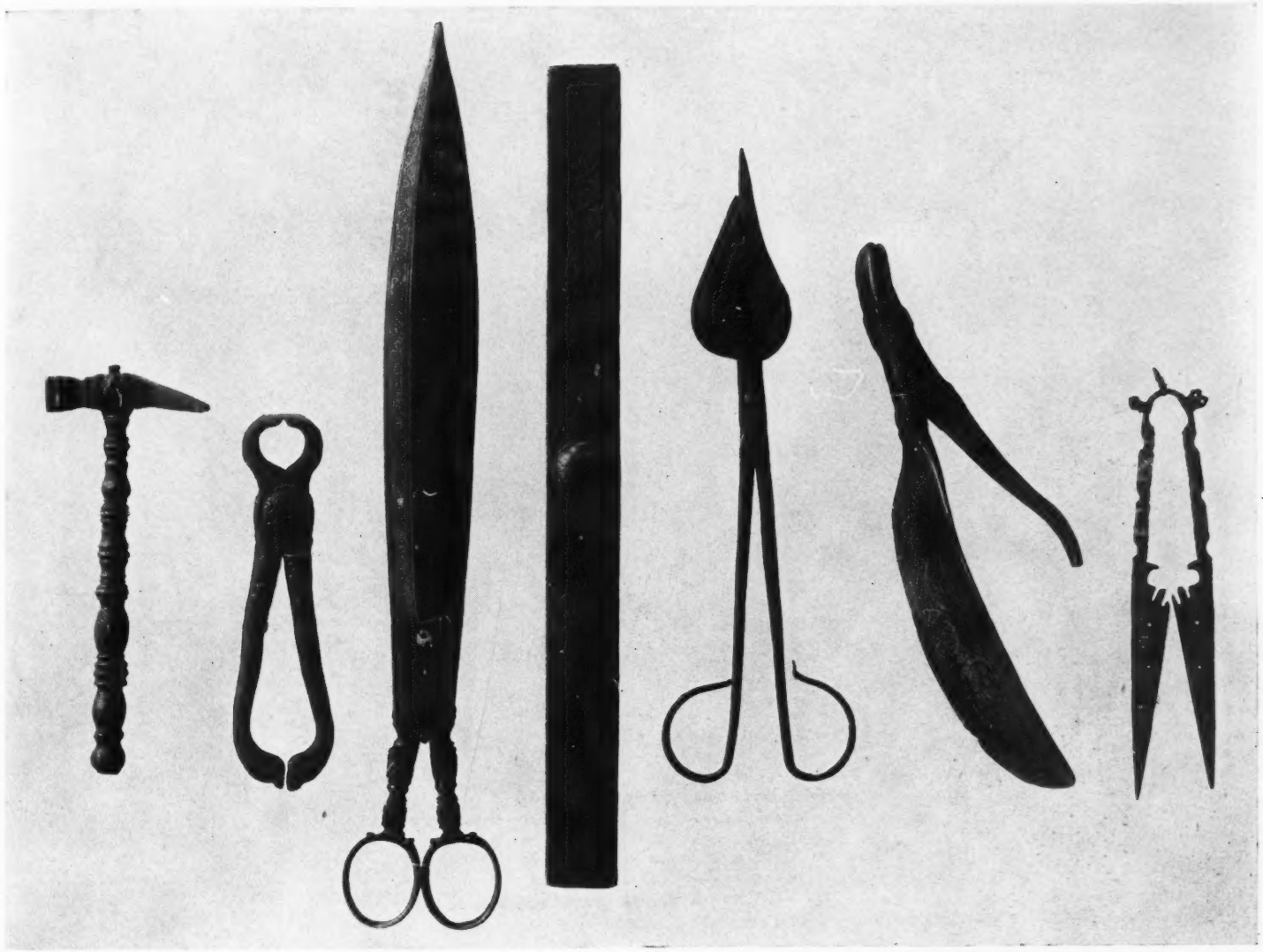


Fig. 10 — Decorated Steel and Iron Utensils

perhaps for wicks — on whose fluted lid reposes a winged dragon.

Fertility of imagination is again exhibited in the many pleasing designs for washstands. These are usually garnished with a basin and ewer of hammered copper. The simple and effective Gothic design of Figure 9 may be contrasted with the more complicated arrangement of Figure 8. In the latter the actual ironwork is little more elaborate than in the former, but the provision of various fixtures other than the basin is typical of the best specimens.

We show in Figure 10 a group of smaller objects, any one of which would be a welcome addition to a collection of Italian peasant metal craft. The baluster-handled hammer is comparatively plain, but the pincers beside it are elaborately and beautifully chased, and the blades of the shears are richly engraved. The snuffers — ever essential accompaniment of candles — the clippers, and the pliers are typical of a great variety

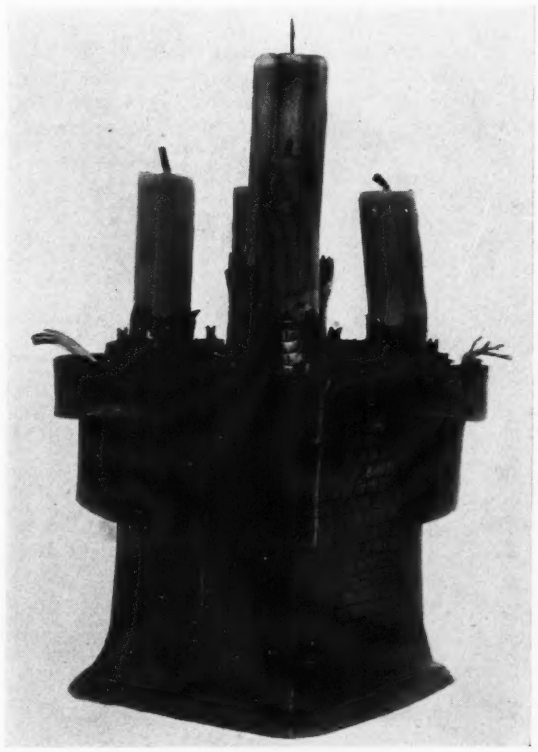


Fig. 11 — Wrought-Iron Candleholder

of household articles fashioned with a feeling for decoration as well as for utility. But perhaps the finest piece in this group is the straightedge in the centre; for its Renaissance relief decoration of human figures amid scrolled floral fantasies is well conceived and masterly in execution.

These specimens give only a glimpse of the variety of ever-appealing wrought iron available to the patient searcher. But let him not forget, while in Italy, that other crafts yield similar treasures, which, at home, will furnish a sympathetic atmosphere for the old iron. For instance, the wrought-iron washstand of Figure 8, to be really complete, needs genuine specimens of those hand-woven, blue-bordered towels that are characteristic of Perugia. Another glance at the Val d'Aosta kitchen (*Fig. 1*) will provide suggestions in plenty for many another bypath of collecting. Truly, the peasant crafts offer numerous opportunities that can be found only where handwork has not yet been completely obliterated.

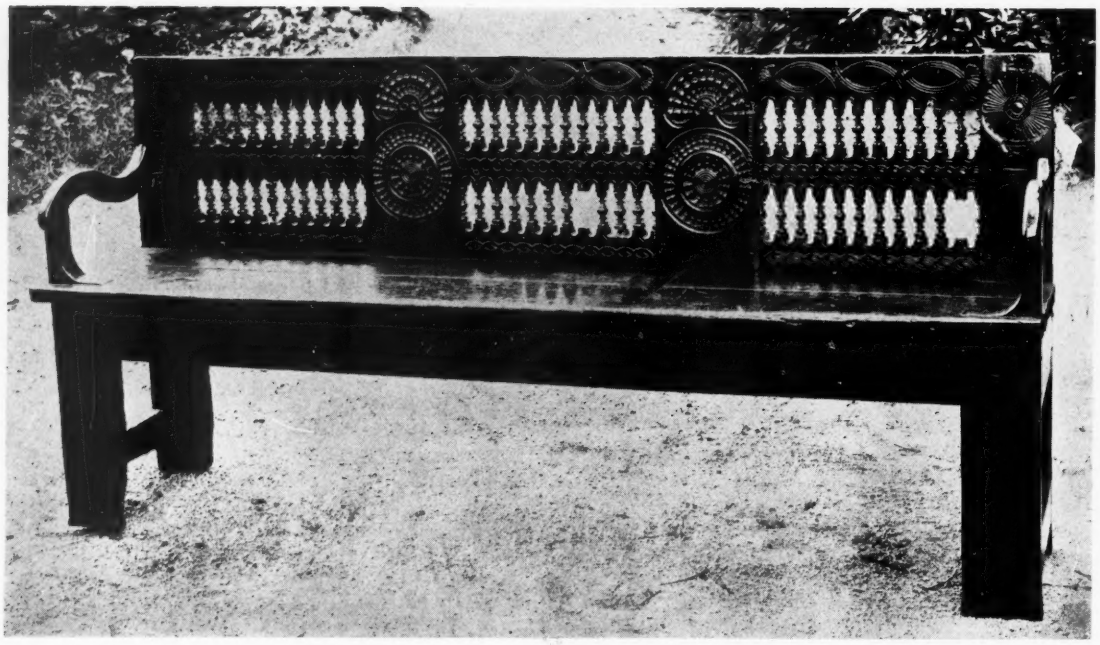


Fig. 1 — BRETON BENCH
Characteristic of Breton furniture is an elaboration of spindle work and geometrical carving

Fig. 2 (left) — BRETON ARMCHAIR
Of oak, heavily constructed. The lower section was used for storing salt

Fig. 3 (right) — NORMANDY ARMCHAIR
Compare with Figure 12

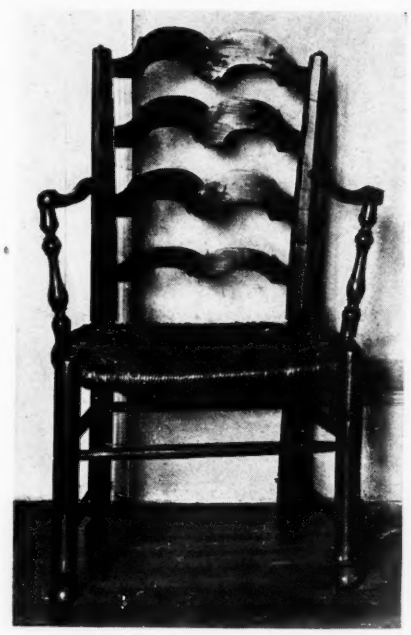


Fig. 4 — A NORMANDY KITCHEN CORNER
Note the table, with chamfered legs and central longitudinal stretcher. The chairs, with their turned legs, tapering posts, and scrolled slats, are typical

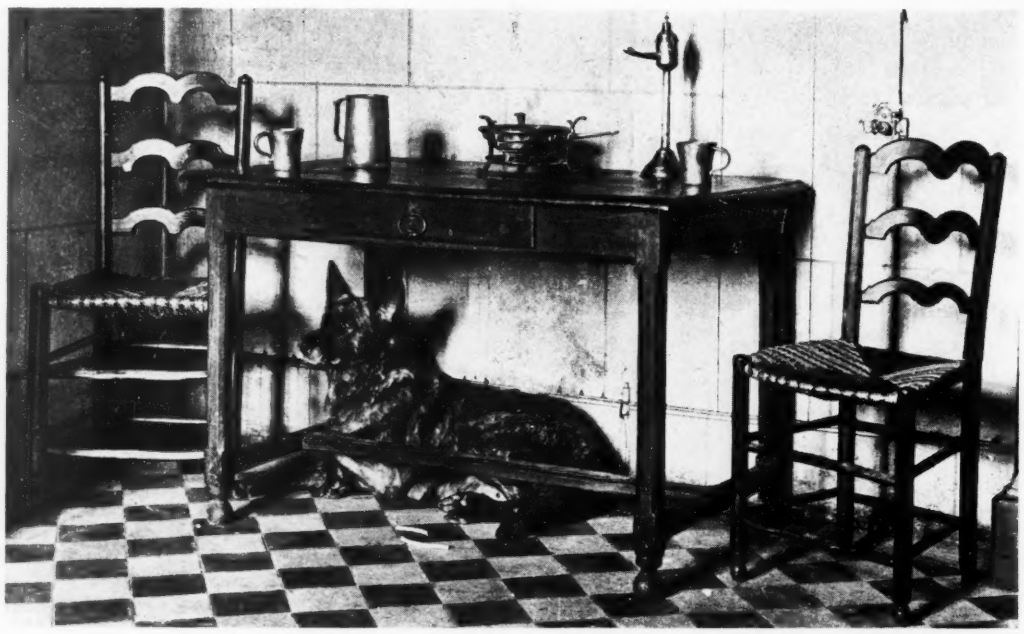


Fig. 5 — Provençal Chairs
The forms here employed hark back to the late seventeenth-century period of Louis XIII. The turnings are well handled and each chair has an impressive front stretcher

French Provincial Chairs

By Mabel M. Swan

AS MIGHT be expected, the great majority of old French provincial chairs survive from the second half of the eighteenth century, and reflect the modes of Louis XV and Louis XVI. A few, however, bear the stamp of the earlier styles in vogue during the reigns of Louis XIII and Louis XIV. French provincial furniture, it must be remembered, is first of all French. That means that, period for period, the furniture of one district will, in the main, resemble that of another. At the same time, each of the great divisions of France had its own prejudices, its own traditions, and its own tastes, which led to modifications in the details of its locally-made products. Once we become acquainted with the nature of these modifications, we are in a position to make a fair guess regarding the origin of such pieces as we encounter, no matter where we encounter them. This observation applies particularly to chairs. Hence it is to chairs that I shall devote the present discussion.

In order clearly to recognize the peculiarities of French provincial chairs, it is well to bear in mind that the large Louis XIV chair, with high rectangular back, slightly curved arms supported on curved posts, legs at first of the pedestal type, but later of a modified cabriole form, usually has underbracings in the form of X stretchers. The lighter and more graceful Louis XV chair displays rounded contours, in which hardly an angle is permitted. Legs and arm posts are strongly curved, and stretchers are the exception rather than the rule. With Louis XVI comes a severe Classicism in the arts, and a reversion to straight, finely tapering, or very gently curved lines. These changing characteristics we shall discover in the provincial chairs of successive periods, as well as in the finer pieces made for the court and the nobility, but subject to the same influences.

There appears to be only one exception to this general rule. In conservative Brittany, where the earlier elements of the Renaissance styles were mingled with those of the Louis XIII mode, the local artisans were content to repeat the same theme for a long period of time, without much regard for the changing fashions adopted by the grander folk of the towns. The stout chair of Figure 2 illustrates this point. Its heavy construction and strong, straight lines are derivatives from the Renaissance. The slender, turned spindles of the back bear witness to Louis XIII influence. Utility as well as repose was considered in the design of this chair. The base beneath the seat was a storage place for salt, which was automatically dried as the master of the household toasted his shins before the family fire.

The bench is also typical of Breton homes, and is still to be found by the hearth in winter, and out of doors in summer (*Fig. 1*). Upon the fanciful arrangement of countless turned spindles and curious forms of gouge carving, the Breton craftsman expended a vast amount of ingenuity. On the whole, he was fond of geometrical patterns, which he wrought with much skill and originality.

Strongly in contrast with the almost Mediæval Breton benches and chairs are the chairs of Normandy, whose refined and delicate forms reveal a close adherence to the Louis XVI style. In fact, Norman chairs have more in common with the chairs of Provence than with those of Brittany, though at times they seem quite akin to Burgundian types. The Norman taste, however, is more restrained than that of Burgundy, and less prone to profusion in ornament. Even the kitchen chairs of the

Fig. 6 — PROVENÇAL CHAIRS
The chair at the left has the characteristic underpart of the Louis XIII period. The back is rural. The chair at the right is an attractive simplification of the style of Louis XV. The centre chair, once painted, illustrates the Provençal fondness for curves even in translations of Louis XVI design

Fig. 7 — PROVENÇAL CHAIR
Cushioned seats are popular in Provence. Three graduated slats, frequently elaborate, characterize such French chairs

Fig. 8 — PROVENÇAL CHAIR
So-called violin back. A remarkable composition of curves derived from Louis XV models. Even the rear feet are kinky

Fig. 9 — BURGUNDIAN CHAIR
A lush design, ample of seat, redundant in the curvature of its slats, almost violent in the shifting diameter of its turnings

province are as well proportioned and carefully made as those intended for better quarters (*Fig. 4*).

In the chairs of Provence (*Figs. 5–8*), we discover indubitable evidences of Italian influence. But it is an influence gaily accepted and not allowed to dominate. As compared with their Italian prototypes, Provençal chairs are light and informal. The love of curves so controls their design as to be apparent even in examples supposed to owe allegiance to the severe fashion of the late eighteenth century. With the love of curves went a love of comfort. Chairs, armchairs, and settees of Provence are seldom complete without cushions, heavily stuffed and elaborately quilted, in backs as well as seats. While this custom no doubt originated in an attempt to mitigate the unyielding hardness of wooden benches, it was continued after the advent of rush and straw seats.

Color and gilding likewise play an important rôle in Provençal chairs, and add greatly to their variety. Sometimes the entire chair is painted; sometimes, as in the late lyre-back chairs, only the single important motive is emphasized with lacquer. Even where the chair frame is finished entirely in the natural wood, a cheery note is often added by dyeing the rushes used for the seat and weaving them in gay patterns — distinctly an Italian device.

We have already spoken of the Burgundian fondness for elaboration. Burgundian chairs are generous in proportions; their back splats are cut in fanciful profiles; their leg and post turnings are strongly emphasized and stretchers are given great decorative importance (*Figs. 9 and 10*). A little inclined to be bombastic and overelaborate are the chairs of Burgundy, but yet so whole-heartedly spontaneous in design as to be compellingly attractive.

Closely as are Alsace and Lorraine linked in name and fortune, we should expect them to be very similar in culture. But they are not. Lorraine is consistently French; Alsace betrays responsiveness to many influences. The chairs of Lorraine are very simple, yet highly refined (*Figs. 11–13*). Some pervasive subtlety in their design suggests that their makers might perhaps have done exquisite work, had encouragement and opportunity been theirs. As it was, the craftsmanly imagination seldom went far beyond the visioning of simple rush seats, curved splats, and well-turned posts and stretchers —all very graceful, delicate, and pleasing, but not at any point strikingly original.

Alsatian chairs, on the other hand, occur in countless forms. Some of them are quite Teutonic, like the splay-legged tavern chairs of Figure 14, with their wooden seats and marvellously carved backs. Others (*Fig. 15*) are sober and sedate reflections of the Biedermeier style, with odd silhouette splats, slightly curving backs, and legs reminiscent of those in vogue during the era of Louis XVI. (For Biedermeier style, see Vol. XVI, p. 216.)

Fig. 10 — BURGUNDIAN CHAIR
Reminiscent of Louis XIII design, with fancifully silhouetted slats and heavy turnings. The stretchers are of decorative importance

The provinces of Poitou and Aunis et Saintonge — the region of the present Vendée — have no distinctive chairs other than the stool of plaited rush, which is reserved by the fireside for the mistress of the house. Otherwise the furniture of this area is notable more for its composite quality than for its individuality.

In these brief notes it is of course impossible more than to name the chief types of French provincial furniture and to picture a specimen or two of some of them. To call them provincial is by no means to belittle their quality or their interest. Many of them betray excellence of craftsmanship and an innate feeling for line and proportion on the part of their makers. Many, again, are careful transcripts of elaborate models in which the only departures from the original are in the direction of simplification. Others — and these often have the raciest flavor — give evidence of an attempt to graft certain fashionable motives on designs essentially rural in character.

So French provincial chairs run the whole gamut — from crude affairs made for the peasantry, to solid, substantial, and well-designed pieces intended for the homes of well-to-do middle-class folk and the lesser nobility. They lack the elegant sophistication of the carved, inlaid, and gilded chairs of the great *ébénistes* who sought the patronage of royalty. They boast no tapestry coverings, no distinguished signatures. Perhaps for that very reason their appeal is the more intimate, their invitation the more irresistible.

Fig. 11 — CHAIRS OF LORRAINE
The first of the trio shows early nineteenth-century features; the other two retain late seventeenth-century characteristics in their leg turnings

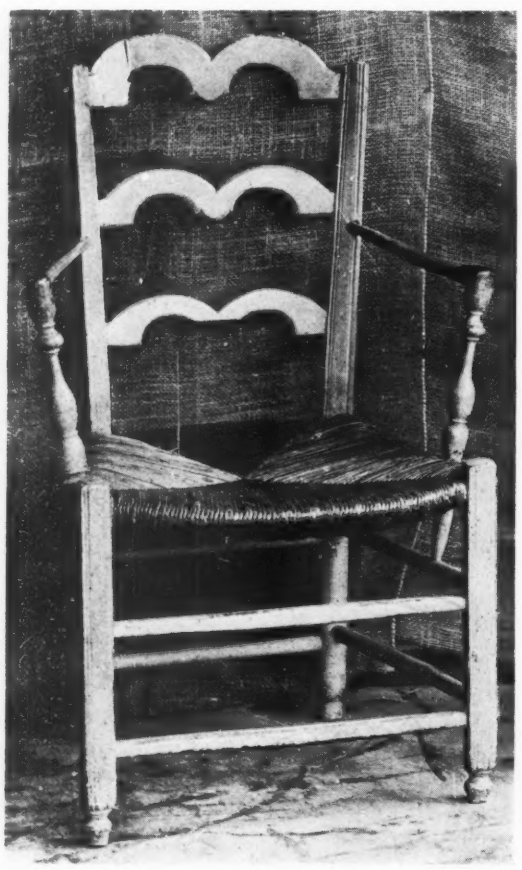


Fig. 12 — LORRAINE ARMCHAIR
While somewhat similar to the Normandy armchair (*Fig. 3*), this type lacks the other's smartness

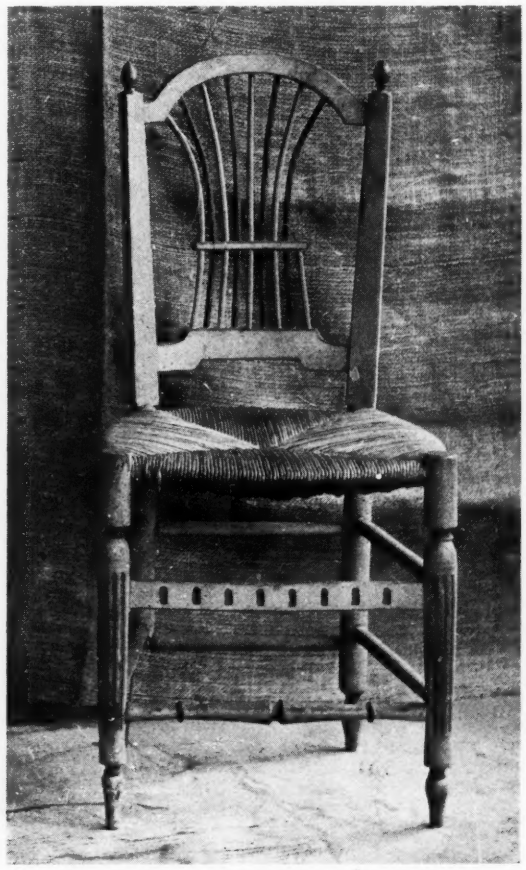


Fig. 13 — LORRAINE CHAIR
Apparently the French provincial equivalent of a Sheraton Fancy chair

Fig. 14 — ALSATIAN CHAIRS
Tavern or hall types, with widely splayed legs and intricately carved backs. Strongly Teutonic in flavor

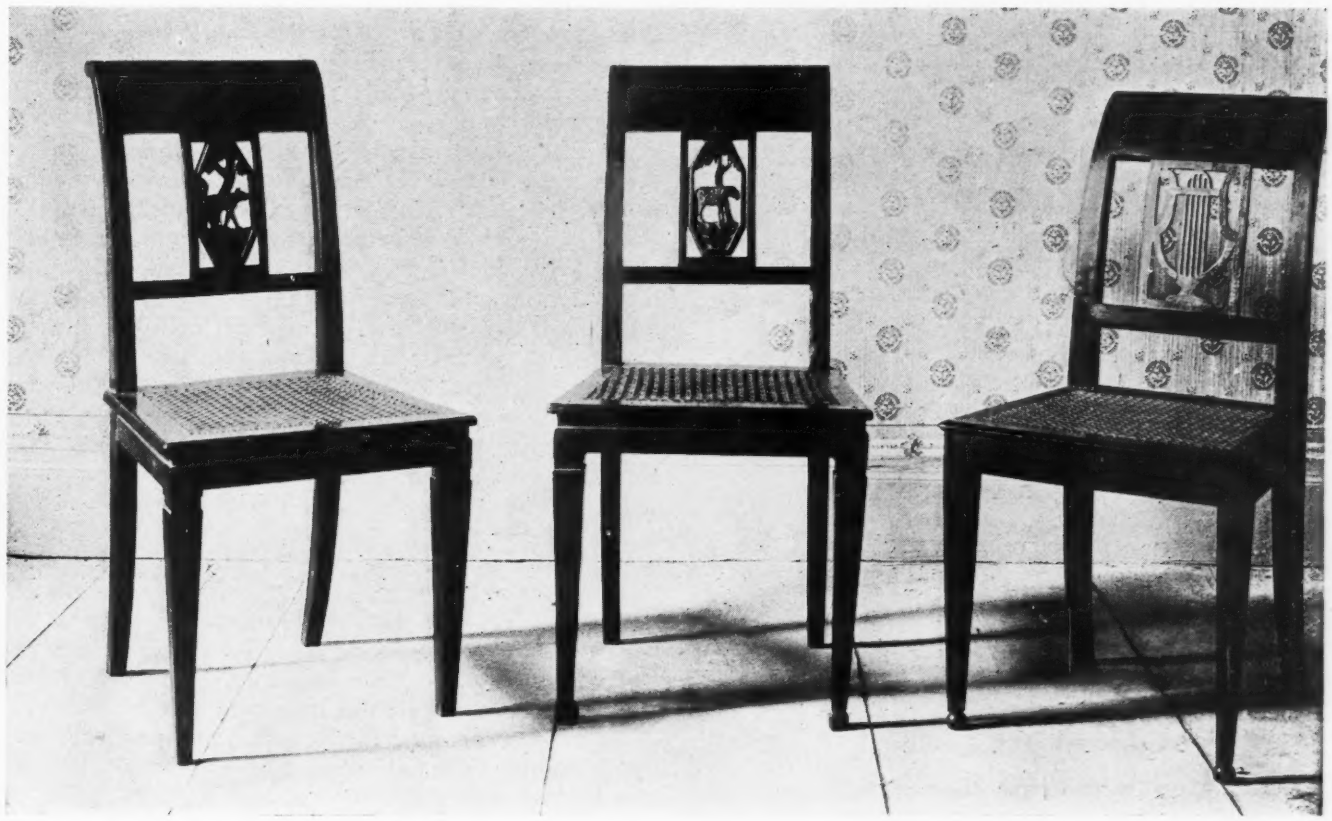


Fig. 15 — ALSATIAN CHAIRS
Of the Biedermeier period, about 1830. Such chairs were frequently made of fruit wood with a silhouette splat which might be lacquered

Fig. 1 — Papier-Mâché Tray (*c. 1820*)
Decorated in gold on a black ground. A handsome specimen.
From the author's collection

Fig. 2 — Oval Tray (*c. 1832*)
Such realistic flower painting appears on trays of about this time.
From the collection of George Sankey

Fig. 3 — Tray of So-Called "Gothic" Shape (*c. 1830*)
The name is due to the cusped effect of the border.
From the collection of George Sankey

Picture Trays

By G. Bernard Hughes

THE art of japanning was not practiced in Great Britain until the end of the seventeenth century, when the popularity of Oriental lacquer work stimulated efforts at imitation. The process shortly became a trade, and as early as 1709 was taken to Bilston from Pontypool; later it spread to Wolverhampton and Birmingham.

The first japanned articles were of wood, decorated in the style of Japanese and Chinese lacquer, or lac, work. English japanners, however, worked at a disadvantage. The Orientals had a natural product in a tree gum that supplied them with a better medium than anything available to their English imitators. This gum had the valuable property of setting hard in the sun, without the aid of artificial heat. English varnishes, on the contrary, required "stoving" to give them durability. Accordingly, while the Oriental was able to work his designs on wood, and allow them to dry naturally, his English rival's dependence upon artificial heat soon necessitated the abandonment of wood, which proved liable to crack during, or soon after, the drying process. So lacquering on wood — except in the case of furniture, which involved different methods — was discontinued. Instead, metal was used as a base, and, later, papier-mâché.

The metal tray was first developed at Pontypool in Wales. But during the greater part of the eighteenth and early nineteenth centuries, Bilston, Birmingham, and Wolverhampton were the chief centres of the manufacture of what was known to the trade as Pontypool ware. The earliest japanners in Bilston were William Smith, 1709, Joseph Allen, 1718, and Samuel Stone, 1719. A record of 1745 tells the tragic fate of Edward Careless, one of Bilston's chapel wardens. "He went into his stove room to examine a vessel of spirit varnish that was heating on one of its stoves, and unfortunately pulling out the cork, the spirit took fire, and with great fury burst over him in flames." Careless died from his injuries.

In 1818 there were fifteen japanners in Bilston, and twenty in Wolverhampton.

Japanning did not reach Wolverhampton until the middle of the eighteenth century. Here the first decorated trays were made, in 1770, by Messrs. Taylor, Jones, and Badger, at the Old Hall Works. Later on, William and Obadiah Ryton were in possession of the Old Hall factory, which, in the nineteenth century, became famous as the centre of the japan trade, and employed more than eight hundred hands in manufacture. The chief Wolverhampton japanners were Walton and Company, Schoolbred and Loveridge, and Edward Perry.

The early trays were decorated with simple geometric designs in two or three colors on a plain, black ground. About 1750 a tortoise-shell ground, more elaborately covered with painting and gilding, was introduced in Birmingham. Flowers and foliage in neutral bronze tints became popular about 1780. Sets of trays whose entire surface was covered with huge, vividly colored chrysanthemumlike flowers of conventional design came into vogue. The leaves of these flowers displayed varying shades of yellow and yellow bronze with a greenish hue. The stalks were painted in gold. Excellence of design, color, and workmanship characterizes trays from this time until 1860.

In 1810 was conceived the idea of crystallizing trays, and afterwards staining them with colors such as verdigris, lake, and yellow, finished with gold. Various decorations were laid on such grounds, and flower painters from the potteries were engaged to add flowers and fruits.

Sparkling bronzes of different hues became popular as a decorative medium between 1812 and 1830. The method of using them was invented by Thomas Hubball of Clerkenwell. Ornamental compositions, and even pictures, were wrought entirely in colored bronzes, which were applied in powder form on the gold-sized surface of the tray. Gold leaf and gold powder were also used, but gold paint never.

The Oriental style of tray decoration began its prosperous course in 1825. It was originated by Joseph Booth, a Birmingham artist. At first he employed a conventional willow pattern, which was widely copied by other artists. But, in time, temples, pagodas, and towers were multiplied, while willows became fewer. Fine gold penciling with no conspicuous masses characterizes the style.

This vogue was superseded by Sargent's fern, introduced, about 1830, by David Sargent. For the next twenty years, sprays of fern were painted with meticulous regularity and precision, every atom of frond showing without a flaw, and generally in vivid green. Backgrounds were white, yellow, or gray.

In 1834 Gerard Barber of Bilston invented the art of transferring designs to trays, a method universally adopted, later, for the decoration of cheaper goods. At the height of his prosperity, Barber exported fifty thousand picture trays and tea caddies every week.

The shell pattern first appeared about 1845, the original design being the work of Charles Neville. Sea shells in brown and gold bronze were painted in rows around the margins of trays, and occasionally on the tray itself in regular pattern. One favorite picture for the centre of shell trays was a striped Bengal tiger in the act of springing on its victim. Tens of thousands of these trays were exported every year.

A second bronze period began about 1844. Here the bronzing was so mingled with oil painting as to produce pictures in which attractive sunlight effects were skilfully achieved.

About the middle of the century, pictures showing the interiors of famous mansions and manors, cathedrals and schools, as well as romantic landscapes, castles, and so on — all painted in oils — enjoyed a wide market. In the early sixties imitation wood graining on metal trays appeared, walnut being the most common. At this time japanners had begun to suffer severe competition — in so far as their picture trays were concerned — from the makers of silver electroplate, whose shining product caught the popular eye with its sham magnificence. So the era of fine painted trays may be said to end soon after the close of the mid-century.

The above classification of styles is, of course, not exclusive. One method often overlapped another and different methods flourished side by side. Flower painting, for example, runs through the whole course of tray decorating, from 1780 on. Some very fine conventional flower painting, boldly done but without any attempt at verisimilitude, was produced before George Neville in 1831 introduced a more realistic treatment. He had spent three years in Paris. Upon his return to England, he began painting flowers "on the black," whereas such motives had previously been depicted on a pale or bronze background.

The artist Edward Bird, R. A., (*born 1772*) began his career as a painter of picture tray centres, at the Old Hall Works, from 1785 until 1795. Edwin Booth, the tragedian, at one time was in the same factory decorating Indian trays with fine gold designs of great charm and originality. George Wallis (*born 1811*), the artist commissioner of the Great Exhibition of 1851, was for some years employed at the Old Hall in painting the centres of the finer trays. Authentic specimens of the work of these three celebrities command exceptionally high prices.

Peacocks on trays are generally attributed to Frederick Newman, an employee of Loveridge; verbenas were the distinct specialty of William Bourne of the Old Hall Works; Jackson

Fig. 4 — Tray with Realistic Flowers (*1830–1848*)
Less richly handled than the tray of Figure 2.
From the collection of Miss Dora G. Mercer

Fig. 5 — Landscape Tray (*c. 1849*)
Oval trays with a high rim of this type are known as "Windsor trays."
From the author's collection

Fig. 6 — Sandwich Tray of Gothic Shape (*1840–1850*)
Compare with Figures 3 and 8.
Formerly in the Webster collection, Boston

Fig. 7 — LANDSCAPE TRAY (*c. 1850*)
Showing the high order of painting on many Victorian trays.
From the collection of George Sankey

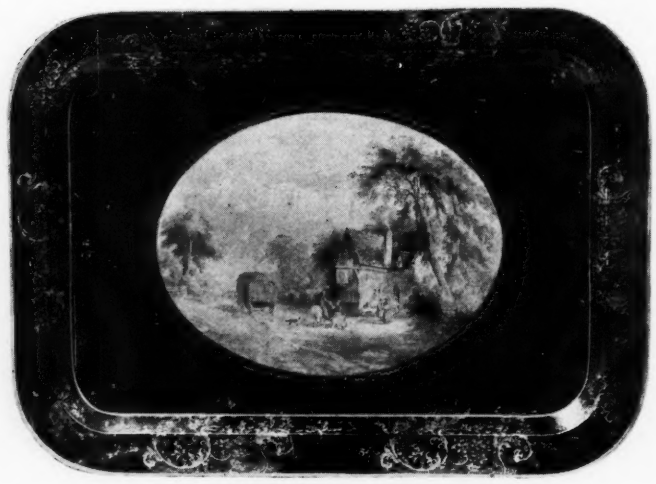


Fig. 8 — PICTORIAL TRAY (*c. 1850*)
Trays with wide flat rim are known as "sandwich trays."
From the collection of George Sankey

painted lilies of the valley; Luke Ammer, tulips; and Thomas Hamson, a majority of the parrots that we find on picture trays.

About 1850 "Brown's border" was devised. Executed in bronze of all colors, it was composed of formal flowers, usually roses and convolvuluses. Copies of Morland's rustic subjects are generally the work of William Davis, an early painter from Birmingham. Birket Foster's landscapes and country scenes were copied by George Hicken, at the Old Hall, after 1852. Authenticated trays by this artist are very rare and valuable. Joseph Tibbits was another painter whose work is far above the average in quality. Edwin Haselar, who was in Birmingham from 1832 to 1845, when he went to the Old Hall, was a flower painter of outstanding merit.

Fig. 9 — TRAY WITH RELIGIOUS SUBJECT (*c. 1845–1850*)
From the collection of George Sankey

Scriptural subjects are generally the work of Joseph Barney, an artist of repute, whose more ambitious pictures are to be found in several Staffordshire churches. In fact, almost any artist whose work met with public approval was employed by the tray makers to originate appropriate designs, which copyists might duplicate in quantity.

Trays varied in diameter from twelve inches to thirty inches. The smaller ones sold as low as eight shillings sixpence the dozen. These were simply japanned and decorated with a stencil. Each maker had some two thousand distinct patterns. Gaudy colors were exported to South America, Russia, and Norway; bird decorations were popular in Spain; while a wreath of coffee berries surrounding a shield was the natural preference of Brazil.

Fig. 10 — GLASS-PROTECTED TRAY (*c. 1851*)
Similar to that exhibited at the Crystal Palace in 1851 by Edward Perry of Wolverhampton.
From the collection of George Sankey

Fig. 11 — TRAY IN IMITATION OF WOOD (*c. 1860*)
By the '60's the art of tray painting had succumbed to the competition of silver electroplate.
From the collection of George Sankey

State Arms on Chinese Lowestoft

By Homer Eaton Keyes

WHETHER because of patriotism or a curious prejudice, American collectors of so-called Chinese Lowestoft exhibit a decided preference for specimens presumably made solely for the American market. We have previously stated that the blue and gold star border and its accompanying pseudo-armorial monogrammed shield are not specifically American in their implications. They merely exemplify a style current from 1790 to 1800, or thereabouts, and almost, if not quite, as popular abroad as in this country. There can, however, be no mistaking the strictly limited purport of the porcelain decorated for members of the Society of the Cincinnati (Antiques for February, 1930, p. 132), and of that carrying a version of the arms of New York State.

Why or how the arms of New York were specially selected as a decorative motive by Chinese porcelain painters, we have no means of learning. Official sanction for their employment in this way seems to have been quite lacking. The pattern is not specifically mentioned in contemporary advertisements or discussed in known private correspondence or personal diaries. We do, nevertheless, note two circumstances that may have some bearing upon our enquiry.

In the first place, as they appear on Chinese porcelain, the New York arms display certain important departures from the contemporary official form. The nature of these departures is clearly demonstrated in Figures 2 and 3, where the New York seal of 1778 is reproduced opposite a typical version from a Chinese teapot. In both we have the figures of Liberty and Justice standing on a scroll and supporting a shield surmounted by a half globe upon which perches an eagle. In the Chinese version, however, the eagle, instead of defying the universe, somewhat tentatively waves a branch of laurel — while the rising sun, dominant in the official shield, yields place to a rose, or sometimes to a cypher or monogram.

Not content with these changes, the ingenious Chinese omitted the all-important word *Excelsior* from the scroll, and in addition introduced two entirely superfluous shields.

The care that was exercised to ensure an accurate copy of the Cincinnati emblem, and the fidelity with which English and Continental arms were normally reproduced are here notable for their absence. It seems fair to conclude, therefore, that the employment of the New York arms as a decorative motive on Oriental porcelain represents a commercial experiment on the part of Chinese merchants rather than the fulfilment of some specific foreign order. Otherwise, glaring discrepancies between original and copy would hardly have been tolerated.

While, of course, no more than a surmise, this idea finds further justification in the fact that the first American vessel to engage in the Chinese trade sailed from the port of New York, and doubtless carried papers bearing the official seal of the State. In such case, the design might easily have become available to Chinese copyists and have been adopted by them as a semistock pattern. That it was somewhat widely accepted as a general ornamental motive is indicated by its occurrence, now and again, on porcelain made for the English market.

Yet, however profoundly we may doubt the official status of New York armorial porcelain, we may not question the essential validity of the design or its derivation from an official model, no matter how free the resultant translation. The history of the arms themselves and a sufficient consideration of their interpretation by Oriental ceramists will be found in Antiques for January, 1929. To repeat the discussion is unnecessary. It will suffice to offer a few illustrations showing how portrayals of the arms varied

Fig. 1 — Chinese Teapot with Arms of New York State
Differing in minor details from the design shown in Figure 3.
From the collection of Edward A. Crowninshield

Figs. 2 and 3 (left and right) — Arms of New York State
Left, from a photostat of the seal used in 1778. *Right*, from a Chinese teapot. The latter's omissions and alterations indicate its lack of official significance

Fig. 4 — CHINESE MUG WITH ARMS OF NEW YORK STATE
A rather exceptionally fine specimen, in which, however, the eagle closely resembles a dove.
Formerly in the collection of Edward A. Crowninsbield

are often so cleverly executed as to deceive anyone but a connoisseur. Hence, it will be well to exercise caution in embracing casual finds.

The interest displayed in New York State porcelain and the high prices that specimens of it have brought quite naturally have set collectors to searching for items associable with others of the early states.

As pointed out in the article published in ANTIQUES for January, 1929, the official seal of Rhode Island represents an anchor. To this simple emblem were added, about 1664, an entwining cable and the surmounting word *Hope*. Why this device was selected by the General Court of the Province, we are not informed. Hope, to be sure, was a necessary ingredient of life in early Colonial days, and the anchor was a common emblem of stability in times of crisis. The choice of these obvious and timeworn symbols indicates but little imaginative power on the part of the General Court. It has resulted in no end of confusion among collectors of porcelain. Many have jumped to the conclusion that any and every piece of ware upon which appears an anchor, foul or unfouled, and the word *Hope* — with or without the plump contemplative female who stands for that optimistic state of mind — must in some way be connected with the State of Rhode Island. On this point it will be well to quote the words of Howard M.Chapin, Librarian of the Rhode Island Historical Society. Says Mr. Chapin:

Fig. 5 — CHINESE CUP AND SAUCER WITH ARMS OF NEW YORK STATE

Fig. 6 — MANY ANCHORS AND, PERHAPS, HOPE
From an English set of Chinese armorial porcelain bearing the arms of Carr and Martin. Obviously there is no Rhode Island relationship here.
Formerly in the collection of Sir Algernon Tudor-Craig

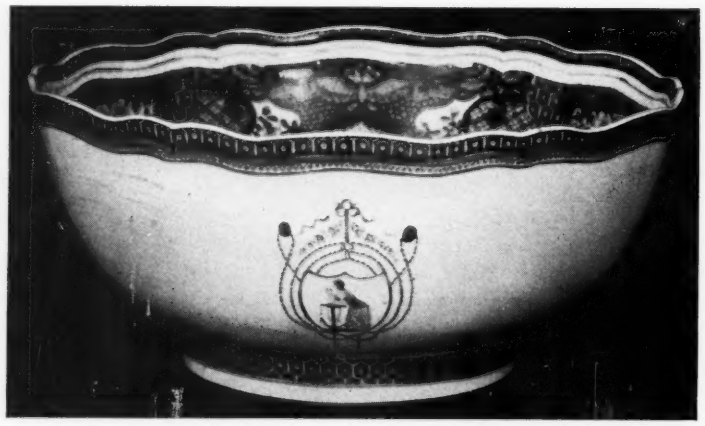


Fig. 7 — CHINESE BOWL WITH HOPE IN A SHIELD
Blue Canton border and unusually well painted decoration, which can have no more association with Rhode Island than has the knob of Figure 8.
From the Ginsburg and Levy collection

Several Lowestoft plates are decorated with a Classic female figure, holding in her right hand an anchor, and resting her left elbow on a shield, the entire device being surrounded by ornamental borders and four foul anchors. Inasmuch as the Rhode Island arms from 1660 to 1893 were a foul anchor with the motto *Hope*, those who rush in where angels fear to tread hastily conclude that, since the foul anchor and the word Hope were the emblems of Rhode Island, this alleged figure of Hope with an anchor must of necessity be emblematic of Rhode Island. They forget that these are devices occurring in innumerable ways and places quite unrelated to the old Plantation. A female figure in flowing robes holding an anchor is often used on English signboards for the *Hope and Anchor* or the *Hope* tavern, alehouse, or shop, as the case may be. In fact Pepys spent Sunday, September 23, 1660, at one such *Hope* tavern:

"To the Hope and sent for Mr. Chaplin, who with Nicholas Osborne and one Daniel come to us, and we

Fig. 8 — Battersea Enamel Knob
This depiction of Hope is common to late eighteenth-century decoration whether on signboards, funeral monuments, or chinaware. It is in no wise associated with the State of Rhode Island.
From the Ginsburg and Levy collection

drank of two or three quarts of wine, which was very good; the drawing of our wine causing a great quarrel in the house between the two drawers which should draw us the best, which caused a great deal of noise and falling out, till the master parted them, and came up to us and did give us a long account of the liberty he gives his servants, all alike, to draw what wine they will to please his customers; and we eat above two hundred walnuts."

With specific reference to the plate recently ascribed to Rhode Island, it is not at all certain that the female figure upon it represents Hope. In the second place, it has never been customary to represent Rhode Island by the female figure of Hope with an anchor. Furthermore, the shield on which the Classic lady rests her elbow is not the shield of Rhode Island; nor has it any association with Rhode Island.

The foul anchor is an emblem of the British admiralty, as well as of Rhode Island. It is also used, in some cases, as emblematic of the United States navy, and of various commercial interests, and even of commerce in general. Indeed it is more likely that the female figure on this plate represents Commerce personified than that she represents Hope.

Mr. Chapin's observations are confined to a plate described some time since in an auction catalogue as having "Rhode Island State Coat of Arms" decoration. Part of the set from which this plate was derived is illustrated and described on page 40 of Sir Algernon Tudor-Craig's *Armorial Porcelain of the Eighteenth Century*, where we learn that the arms are those of Carr with Martin, and that, in the four border panels, are scenes representing the four quarters of the globe (*Fig. 6*). Sir Algernon speaks of the figure as representing Hope, but the implications of the panels might permit her to be called Commerce.

Nevertheless, a female figure draped over a huge anchor and gazing wistfully seaward is usually Hope, and she recurs again and again, as Mr. Chapin observes, not only on English tavern signs, but upon printed English tableware and even on English

Fig. 9 — Chinese Tankard with Ship and Hope
Hope frequently appears on wares of nautical import. In this instance the accompanying ship bears an American flag. The central monument has a singularly funerary aspect.
From the collection of Mrs. W. Murray Crane

Fig. 11 — Rare Chinese Cup Bearing Pennsylvania Arms
Decorated with a careful transcript of an early version of the design.
From the collection of Mrs. J. Insley Blair

Fig. 10 — Arms of Pennsylvania
The State arms as they now appear on official letterheads

enamel mirror knobs (*Fig. 8*), where by no stretch of imagination could she symbolize Rhode Island. In the exceptionally fine Chinese bowl of Figure 7, we find the lady occupying a shield surrounded with an intricate rope device, ribbons, and flowers — no doubt a mariner's gift to his lady love, and pointing far more clearly to the state of matrimony than to the Commonwealth of Rhode Island.

Another Chinese piece (*Fig. 9*), a mug adorned with something closely resembling a funerary monument, whose supports are an American vessel and a shield portraying the pensive Hope, bears little more reference to Rhode Island than to Charon's ferry on the Styx. Hope, one may recall, hangs eternal over the memorial devices of the late eighteenth century. Perhaps, indeed, this mug is a kind of memorial to one lost at sea. Its decoration was apparently something of a stock affair. We know of one instance where it appears quite as in the illustration, except that the ship moored to the monument flies the British flag instead of the American emblem. On the whole, we doubt that such a thing exists as a Rhode Island armorial Lowestoft pattern of Chinese manufacture.

Of Chinese ware carrying the arms of any other states than New York, we have seen but one specimen — a cup in the collection of Mrs. J. Insley Blair of Tuxedo Park, New York (*Fig. 11*). On this we find a depiction of the arms of Pennsylvania so finely and accurately executed as to argue official sponsorship for its production. As for its date, the absence of trappings on the horses suggests a period as late as 1805, in which year Pennsylvania unharnessed her gallant steeds for a vacation of seven decades. Yet the cup may well be a souvenir of Pennsylvania's venturings in the Orient before the close of the preceding century. There should be others, but we are not aware of their existence.

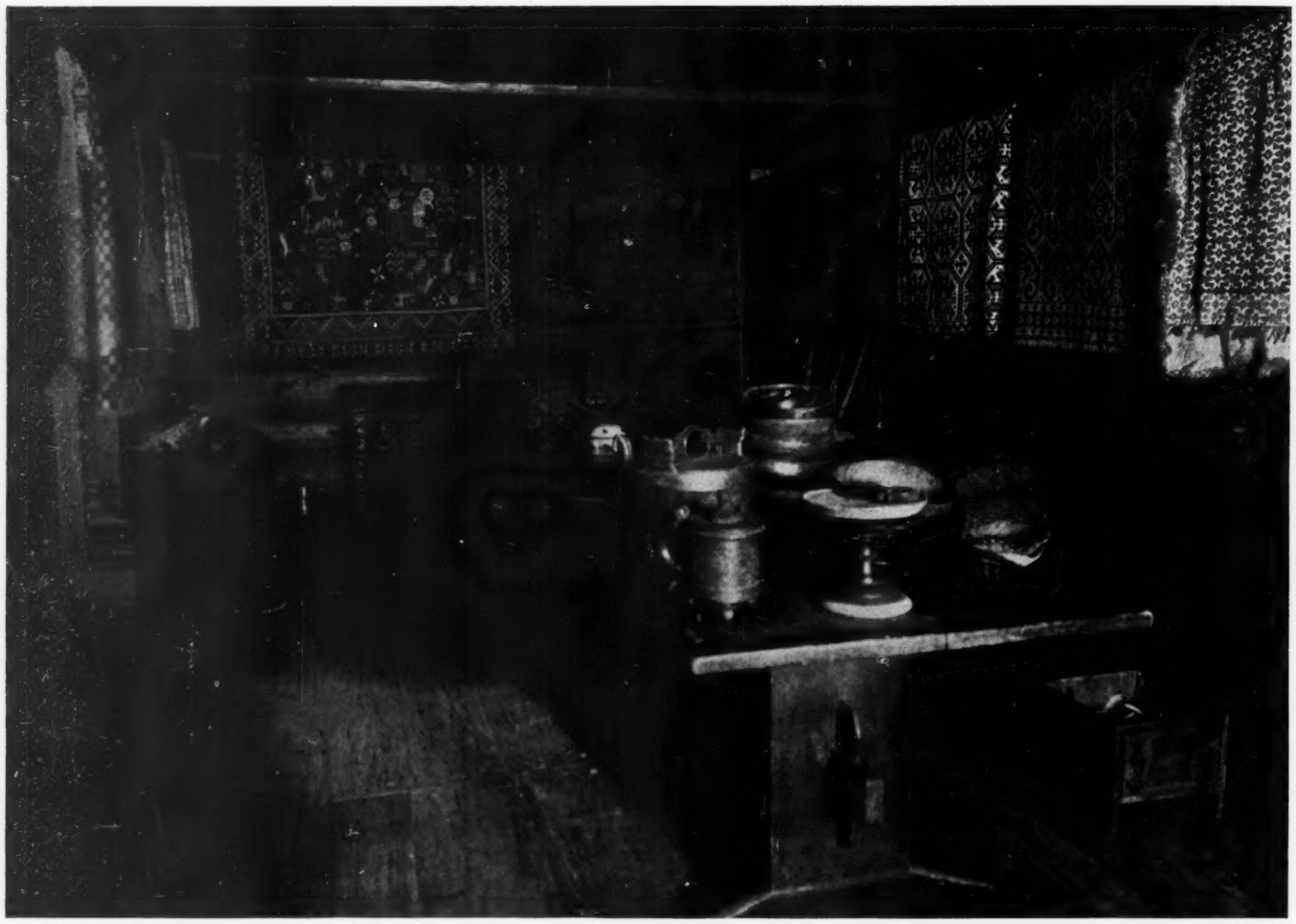


Fig. 1 — NORWEGIAN PEASANT FURNITURE
The *kleloft* of a Norwegian farmhouse of a century ago was likely to be crowded with family chests. Note the trestle table with keyed stretcher, and the various kinds of wooden, or treen, ware upon it. The bedcovers at the right are somewhat similar to the double-woven coverlets made from 1825 to 1850 in America. The figured tapestries are peculiarly Scandinavian.
From De Sandvigske Samlinger

And Now the Norwegian Dower Chest

By GRACE M. ELLIS

For various reasons, several of the illustrations accompanying this article are from chests still treasured in Norway. But the number of similar examples owned in this country, by descendants of Norwegian settlers, is probably quite large. — *The Editor.*

IN AMERICA, we are familiar with the chests of the Plymouth colony, the sunflower chests of Connecticut, the strangely carved coffers of the Hadley folk; and, to a lesser degree, with the brightly illuminated affairs that, following a homeland tradition, the German settlers in Pennsylvania prepared for brides-to-be. All these have been talked of and written about — almost to the verge of boredom. But, strangely enough, little attention has been paid to another group of chests, which, though made abroad, were brought by the hundreds into our country, during the 60's and the 80's of the last century, by a certain group of immigrants. Such of these articles as have escaped destruction are tucked away in farmstead attics in Iowa, Minnesota, and the Dakotas, are doing penance as feed boxes, or are proudly and fiercely cherished as the last vestiges of an old and worthy peasant culture that was still flourishing in the home country as late as half a century ago. They are the family and dower chests of the Norwegian people.

During the early years of Scandinavian migration to America, every boat had its flock of handmade *kiste*. Tiny, rude boxes some of them were, built of soft pine, strengthened with heavy bindings of hammered iron, and secured with stout locks and hand-wrought keys. Almost more traveling than dower chests were these *skrien*, as they were called. *Martha Gjersdatter G—ren 1825*, we find inscribed on one of them in yellow letters still bright against a ground once rose, now worn to soft apricot.

Heavier and gayer too, with bright flower designs in reds, greens, and soft blues, always enlivened with touches of white, are the larger chests. Iron bound, most of them still are; but their original gaudy colors have mellowed into modest tints by years of service. All of them have their scrolled inscriptions and their dates — dates that often are misleading, because, as the dower chest was usually handed down from mother to daughter, an exchange of ownership involved the removal of early figures and the substitution of a fresh record.

Enger Johnsdatter Wiig Aar 1844 (Inger, daughter of John, Wiig, year 1844), reads one line of worn black lettering on a

dulled white ground, through which, in characters almost as distinct as those intended to obscure them, appear the words *Ida Johnsdallte* —— 18—. Since the general character of the design indicates that it was originally painted in the seventeen hundreds, there is no telling how many Idas and Ingers — and Margarittas too — have had their names and wedding dates painted in the space left for that purpose between the clustered forget-me-nots on the façade.

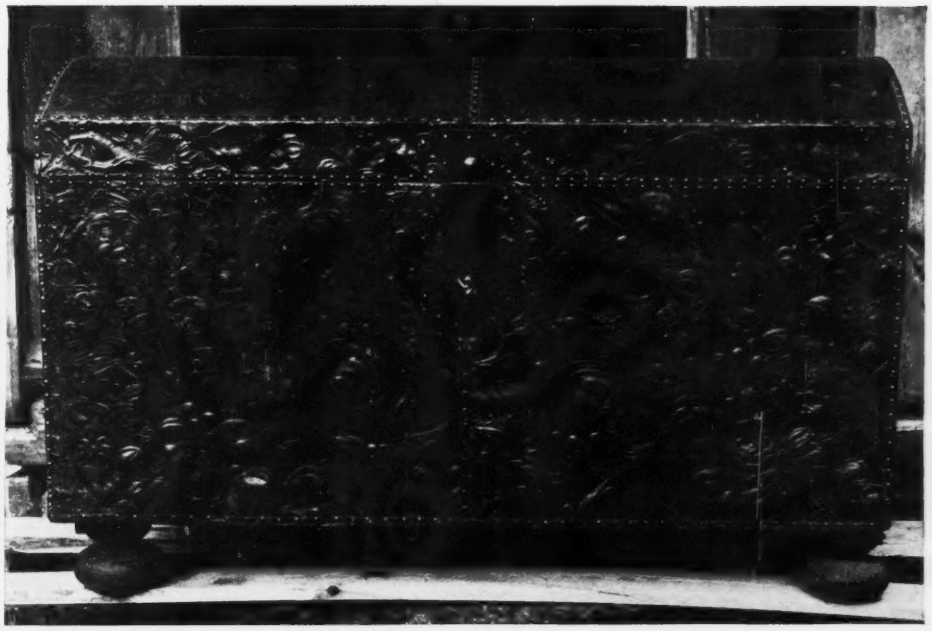


Fig. 2 — LEATHER-COVERED NORWEGIAN CHEST (*seventeenth century*)
Wood body covered with richly tooled and gilded leather, nailed along the edges. Such "golden leather" chests were a precious possession and seldom, if ever, found their way to America.
From De Sandvigske Samlinger

In the life of any Norwegian girl, until well within the last century, the family chest played an important part. In a home quite innocent of formal wardrobe, or larder, or closet, she often saw her mother's dower chests or her father's family chests play the rôle of all three needful storage places. Likewise she found them fascinating scrapbooks. Many a time, after she had learned her letters, she would stand for hours before the turned-back lid of some heavy chest to read the precious letters from America, or to study the yellowed pictures and bits of exciting news clipped from the papers, or to pore over all the rest of the precious family memoranda that were pasted on the broad pine surface. And when, each September, the dairy maids returned from the *saeter* — summer pilgrimages into the upland pastures with the cattle and goats — she was accustomed to watch the winter's generously prepared supply of fine cheese and good butter carefully wrapped and stowed away in a chest kept for just that purpose.

Again, following the periodic baking of a huge supply of *knakkebrod*, she not only helped to remove that hardy provision from the long poles where it had been strung to dry across the darkened beams of the kitchen, but was allowed to pack it, herself, into another gay chest, which, during the next few months, would serve as family bread box.

When the exciting event that was wash day arrived — twice a year on the farm, and sometimes twice as often in smart urban abodes — chest after chest was emptied of its stores: the chemises, the woolen breeches, and bodices, and petticoats, dozens and dozens of sheets, and the hundreds of napkins and towels required by even a small family that adhered to semi-annual cleansings. After the vast accumulation had been soaked in huge copper kettles, it was loaded on great wagons and hauled to a washing stall on the open waterside, long since bespoken by the mother. Later, when the clothes had been brought back to the farmhouse and properly dried and mangled, the daughter did her bit in carrying them to the chest where they were to be carefully arranged, so that, even in the dark, one could reach for just what was needed.

If the girl came from any kind of home at all, on her confirmation day her mother gave her one of the best of her own dower chests, or else a new one made at the farm workshop or by a neighboring village workman. On its front, at the top, her name was inscribed, while an adjacent space was left blank for the later insertion of her marriage date. All the rest was covered with a painted design of whatever flowers she preferred. Front, sides, and top were strewn with ornament, some of which even crept inside to adorn the under surface of the lid.

After all this preparation, it was understood that, when the weaving and spinning went on and the geese were plucked, a certain share of the dyed woolen homespun and the sheets and feather beds should go into the damsel's dower chest.

Fig. 3 — CARVED NORWEGIAN CHEST (*early eighteenth century*)
Bands of pierced iron reënforce and decorate the stiles of both chest and lid. Carved chests of this kind were confined to well-to-do families. Lesser folk were content with painted decoration.
From De Sandvigske Samlinger

Such were the homeland associations of the chest. In the days of the great Scandinavian migrations, what could better hold the family's food during the long ocean journey, or the clothing and the linen that they would need after their arrival in the promised land? With these necessaries, some keepsakes would be tucked away — a Bible, a wedding dress, perhaps the wooden drinking bowl that had gladdened many a family feast.

One such bowl, which was found in the bottom of a fine old chest that was serving as a storage bin in the office of a Wisconsin elevator, is inscribed with this cheery sentiment:

> Drik din lyst af det du haver
> Tak saa Gud for sine gaver
> Velagtbare mand-Erick Johannes Sen Fanger 1823.
>
> Drink your joy of what you have
> Thank then God for his good gifts
> Highly esteemed man — Erick Johannessen 1823.

But the experience of foreign travel was not altogether beneficial to the chests. What with bumping about on shipboard and being jolted over roadless prairie lands in heavy, unsympathetic wagons, they were liable to reach their destination in a sadly scarred and bruised condition, which was in no wise improved by subsequent existence in a sod house or mud room.

Neither the strongest iron binding nor the brightest paint could withstand such treatment. Soft pine bodies cracked and bulged; and, when the settlers in whose lives the old chests had played so vital a part were gone, the hatchets of their descendants sped the family heirlooms to the kindling pile. It is a wonder that any have survived in the Americanized Norwegian home.

A very few of these chests were made of oak, but, for the most part — probably because the softer wood was plentiful, and also because it "took" the paint well — of spruce and a soft pine similar to the cork pine which is now almost extinct in this country. The earlier chests all have curved lids, which fit snugly down over the front and are fastened with a lock. Some of them taper outward from bottom to top. All that have been made with any degree of skill or care have, at one end, within, a tiny compartment closed by a swinging lid. And below the back of this compartment, not a few can boast a secret drawer, made with a little slide so that initiated fingers may easily slip it out.

The ironwork, hinges, bandings, lock plates, and keys, forged by hand and shaped in pleasing patterns, add much of decorative value. One specimen that I recently saw was reënforced twice across the front and top, and at each corner, with scalloped iron bands — each scallop a tiny openwork heart. The same appropriate design adorned the handle posts; and even the key had been hammered out in the form of a generously plump heart. Along the strongly dovetailed edges, a number of the more venerable examples show an iron reenforcement, held in place by handmade nails with round, chubby tops. As a general rule the older the chest, the finer is its ironwork and the more generously employed the iron.

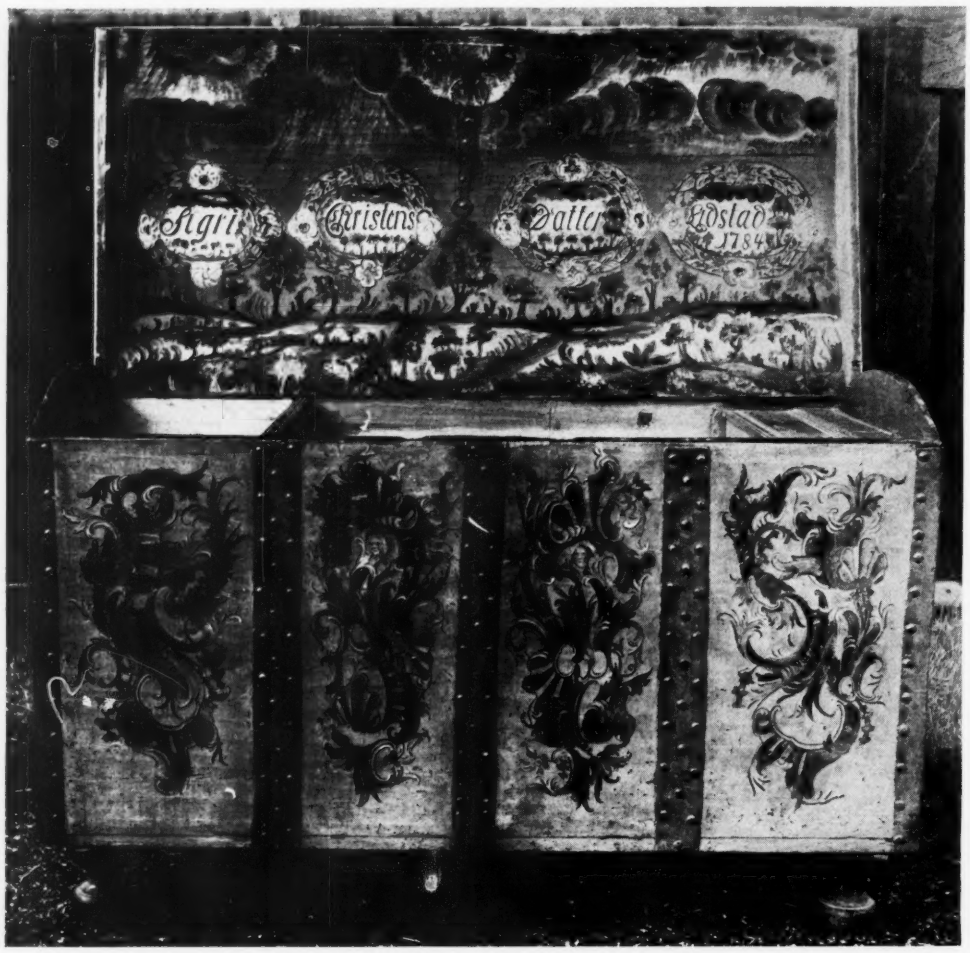


Fig. 4 — PAINTED NORWEGIAN CHEST (*dated 1784*)
Decorated by Kristen Listad, who has perhaps sought to compensate for very simple ironwork by covering the chest front with elaborate Rococo scrolls. When raised, the lid exhibits a landscape composition as a background to inscriptional medallions.
From De Sandvigske Samlinger

Similarly, the earlier painted designs are handsomer, less realistic, and more carefully executed than the later ones. The favorite colors are red, green, blue, white, and yellow — flag colors all of them. The floral designs include almost every blossoming thing.

First a ground color was laid on the chest. Though this coating usually covered the whole exterior, banding and all, it soon flaked away from the metal, leaving the iron pattern to perform its own decorative function. Black, a greenish blue, and a dull rose-red were favorite backgrounds, though I know of one chest whose prevailing tint is a soft lavenderish pink, over which is spread a profusion of conventionalized lilies of the valley and ferns in shades of blue and soft green, with a delicate tracery of black and white. The flower specially emphasized is often an indication of the part of Norway where the chest was made. The *aute blau rose* (eight-petaled rose) is found on almost all the chests from Hardanger, while the blue forget-me-not weaves through the design of many from the more northern provinces.

Fig. 5 — NORWEGIAN DRINKING BOWL (*dated 1823*)
Closely akin to the old English mazer. Found in a chest brought to this country by immigrant settlers.
Privately owned in the United States

Fig. 6 — EARLIER THAN ITS DATE
Since chests often passed from mother to daughter, and were reinscribed with each change of ownership, it is necessary to check style against apparent date in determining the age of a specimen. Here the name and the year *1844* overlie an earlier inscription, perhaps of 1812 or 1822, perhaps earlier. The writing is wreathed in quaint forget-me-nots.
From the author's collection

Three distinct periods, or trends, in design are found in the chests that have been brought to this country. In the earlier ones — those made during the seventeen hundreds or before — the flower motif is distinctly conventionalized and is bound together with a very characteristic and not ungraceful leaf, whose long, flamelike double curves seem to suggest the flamboyant style of Gothic decoration. This curved, scrolled leaf, with its inevitable interlocking sprays of lilies of the valley, makes an exceptionally rich design. On chests thus treated, the inscription always appears along the upper edge of the façade. It may be repeated on the under side of the lid. In very old chests, and those that have come from homes of the well-to-do, this portion of the lid is frequently covered with toasts, Bible verses, and patterned blessings.

More naturalistic in treatment and more careless in handling are the patterns of the eighteen hundreds. One chest, with an almost slapstick design of interwoven grapes and tulips on a rose background, points to the surmise that its decorator had more enthusiasm for wielding his paintbrush than skill in preparing his design.

Most of the chests made after 1850 — many of them in the lifetime of the oldest living "early settlers" — are quite different from their predecessors. The curved lids of old, the slanting sides, and the heavy scalloped banding still appear, but the gay floral decorations have been replaced with a grained or spatter arrangement applied on a painted ground. Their wavy lines of brown or black zigzag scrolls and spongelike

Fig. 7 — NORWEGIAN PAINTED CHEST (*dated 1818*)
A somewhat formal vase pattern, whence arises an eight-petaled rose and lilylike forms, framed with heavy leafage.
Privately owned in the United States

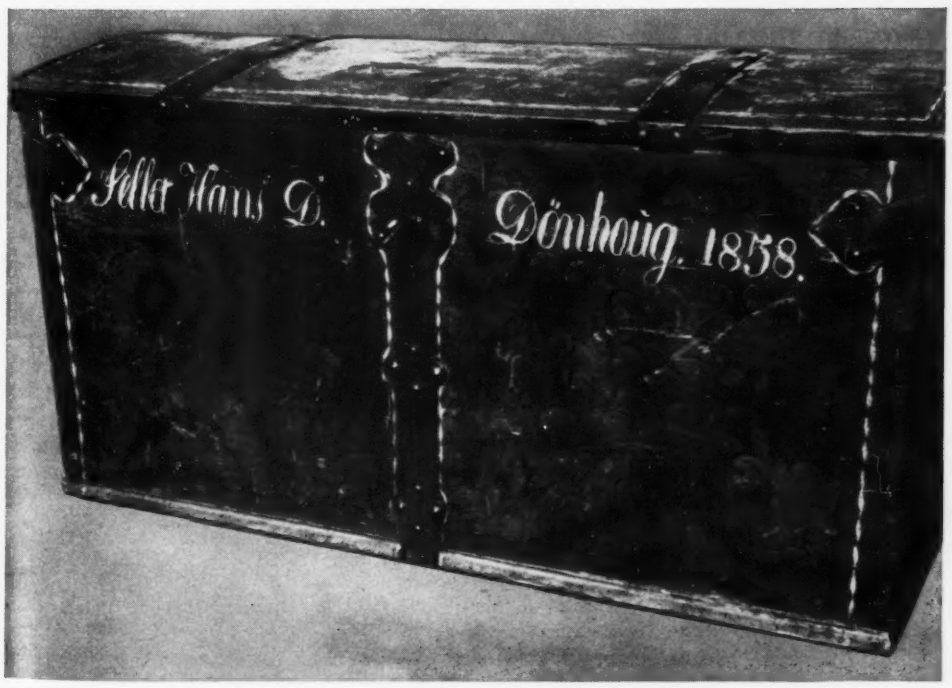


Fig. 8 — NORWEGIAN PAINTED CHEST (*dated 1858*)
A specimen of a declining art. Contrast the ironwork with that of Figure 6. Decoration has assumed a sort of sponge work technique, akin to graining

blotching are, perhaps, interesting; but they are a far remove from garden flowers. The ironwork, though occasionally creditable, is liable to be omitted on corners and sometimes in front. More unfortunate still, a catch with an ordinary hook replaces the once ornamented iron lock and key.

Not masterpieces of art, these peasant *kiste*, but, nevertheless, rich and genuine relics of a wholesome group of American immigrants. Perhaps, even more important, they are the remaining traces of an ancient culture whose identity soon disappeared upon contact with the crudities of a new world. They deserve better treatment than most of them receive; for it is regrettable to note that, in some northwestern communities, it is customary to preserve the old decorations by burying them under a heavy coat of paint, from which it may be feared they will never be successfully resurrected.

COLLECTOR CURRIERS

Sporting Prints

SNIPE SHOOTING by F. F. Palmer
N. Currier (medium folio) companion to those below

RAIL SHOOTING ON THE DELAWARE

WILD DUCK SHOOTING

A miniature museum is the shooting camp hung with a few fine prints by Tait, by Palmer, by Maurer. A group of these, carefully selected, doubles the appeal of such a place, and can well be the pride of the sportsman, the envy of his friends. We have a splendid collection of such scarce items, and recommend them for this use.

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Harry Shaw Newman — *Successor to E. Gottschalk*

The London Letter

By GUY CADOGAN ROTHERY

SO MANY of us have dreams of treasure-trove and wonderful discoveries that our attention was eagerly directed towards Newton Nottage, near Porthcawl, whence came news of an exciting find. A group of children unearthed in a ruined house an ancient leathern wallet containing some old coins and a fragment of parchment with marks referring to a mysterious hidden chest of gold. Eager digging began at once, some twenty tons of rubbish were quickly shifted, and expectation rose to fever pitch when the top of a buried staircase stood revealed. Only then did two gleeful schoolboys confess that they had engineered the hoax. They were successful because discoveries of this kind are constantly being made, and many have been recorded of late.

A sadder disillusion is the passing away of the Caledonian Market as a spot for the London collector to enjoy weekly thrills with the assurance that close attention would be rewarded by not infrequent bargains. Unfortunately the market has been "discovered," is now the haunt of fashionable triflers, and so has been organized by quick-witted dealers who are thoroughly awake to true values, and who demand full price. Even if genuine bargains do appear in the market, they are quickly snapped up by the dealers before collectors have a chance. However, the jumble stalls in the market places of old country towns and the junk shops in unsavory back streets still yield a fitful harvest to the alert.

As an instance of what may happen, take the beautiful ivory card-case, showing on one side Napoleon's tomb, and on the other Longwood, St. Helena, which the Queen discovered in a small shop at Windsor and presented to the Museum of the United Service Institute. It was probably a treasure of one of the old knights at Windsor.

* * *

The exhibition of Highland relics opened at Inverness is proving a great success, and there is reason to hope that it will form the nucleus of a permanent Highland Museum. It is particularly rich in relics of the risings of 1715 and 1745, with many other war-time mementos, but it includes also a collection of old countryside woven tartans, antique jewelry, musical instruments, domestic utensils, and implements of husbandry. Many of them are displayed in a reconstructed Highland cottage of primitive type. While still found in old farmhouses in remote districts, such things are becoming scarce.

Other museum projects are the proposed purchase of the Manor House, Stoke Poges, to be converted into a Penn-Gray Museum and Library, and the suggestion of a National Museum for the Blind, which is being promoted by the National Institute for the Blind. In the latter case, collections are already being made, composed largely of models of buildings or other structures, mechanical devices, and specimens showing the evolution of embossed symbols, such as resulted in the invention of the Braille type.

* * *

During the past season Sotheby's held two important sales of arms and armor. The first included several examples of the quaint eighteenth-century double-barreled "under and over" pistol and the "pepperbox" revolver. In the second sale, a substantial proportion of the 182 lots was bought for American collectors. One item was a Saxon sixteenth-century ceremonial cane — an estoc with wheel lock pistol attachment — from the collection of the Prince of Pless, in the Castle of Fürstenstein. It was a bargain at £660, as the only other specimen known is in a private collection in Paris. Another, a seventeenth-century piece, brought £250 (Rosenbach). It was a German hunting *trousse* — an elaborately embossed leather scabbard, containing a broad, long-bladed knife, three smaller knives, fork, and bodkin, the pommels formed as eagles' heads. The highest price was £950, for a pair of late seventeenth-century Brescien flintlock pistols, the steel mounts chased with human figures, masks, and birds, and signed by Lazarino Cominazzo. A complete suit of German sixteenth-century armor was valued at £390; a demisuit of early sixteenth-century Maximilian armor, at £270; and an Italian late sixteenth-century demisuit at £300. At another sale were specimens of Anglo-Saxon and Norse swords and spearheads, recently recovered from Thames mud, and a spur from Marston Moor, partly embedded in a heather root.

* * *

Lord Cheylesmore's collection of war trophies brought in more than £6,500, the sale spreading over three days. A large gold medal, with chain, presented to Rear Admiral George Bowyer for his part in Lord Howe's victory over the French fleet on June 1, 1794, fetched £255;

Butternut room in a Georgian house. Architect, R. Clipson Sturgis

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DO YOU ever go fishing? Have you ever seen the trout, one evening, flapping all over the lake, so eager to be caught that they will rise to one of your feather dusters; and, the next night, so indifferent that they won't even look at a nice plump angleworm? Some buyers of antiques behave like trout. When everybody is out collecting, they join in and take almost anything that's offered — good or bad. When the rush subsides, they allow the opportunities of a life-time to escape them. Meanwhile, the wise ones, who have been lying low while the small fry were dashing about, come into the open and make off with the prizes.

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a gold medal for the Battle of Camperdown, October, 1797, £101. As much as £60 was given for a "Culloden" medal. This gold specimen is entered in Lord Cheylesmore's catalogue as a "medal given to officers who commanded regiments at the Battle of Culloden," and was apparently sold as such. The description, however, is erroneous; they were never bestowed by the Sovereign, but were commemorative tokens or badges of the Cumberland Society, formed at Inverness on the day following the battle, April 17, 1768. Since there were twenty-six founders and other members were admitted later, there were a number of these badges, and it is important that they should be properly described. An effort is being made to compile a census of them.

* * *

Among the Americana at the close of the great sales season was a copy of that rare poem of eight folios, Richard Rich's "News from Virginia," 1610, for which £4,000 was given (Rosenbach). Only four other copies are known, Lord Leconfield's copy, in 1920, selling for £6,500. "Plaine Description of the Bermudas," by C. W., 1616, 16 leaves, brought £320 (Rosenbach); "A true Discourse of the Present State of Virginia," 1615, $820. In another branch of collecting was the handsome American plain tankard, engrossed with the name *Field*, and marked *John Coney, Boston, 1720*. It realized £260 odd.

* * *

Silver certainly maintained its favor well throughout the season. At one of the last sales an Elizabethan silver-gilt cup with cover, shaped like a gourd, engraved with foliage and strapwork, 12 inches high, dated 1585, sold for £3,275 (3,300s. per ounce); and a Commonwealth silver-gilt cup with cover, the bowl nearly cylindrical, with baluster stem, 13½ inches high, 1650, realized £1,209 (850s. per ounce). Other attractive items were an Elizabethan tigerware jug mounted in silver-gilt, £600, and a Scottish Quaitch, 1716, £460 (480s. per ounce).

* * *

The many who are collectors of models in miniature are looking forward to an exhibition of small scale objects in metal, glass, china, ivory, wood, and so on, that Lady Ampthill is organizing in behalf of charity, to be held in the autumn at Dudley House, Park Lane. There will be special sections devoted to ship models, dolls' houses, musical instruments, and much else. A large number of the exhibits already promised date back to Tudor days.

* * *

Lord Clarendon's picture by Van Dyck has recently been recovered, its rape apparently being a vulgar case of theft. But now Lord Minto's portrait of a former Lady Minto, by Reynolds, valued at £32,000, has disappeared; and Adam fireplaces have been stolen from a well-known house. Truly, the paths of collectors are none too easy in these days.

Shop Talk

By Bondome

THE hunting season is on. Auction sales are being scheduled for the fall, with promises of some worthwhile game for collectors.

The galleries of Stan. V. Henkels, in Philadelphia, are scheduled for the collections of Mrs. Adeline Robson and Mr. Harry Hogberg, to be sold on October 9. Currier and Ives lithographs and rare maps will be to the fore.

John Mitchell, on October 10 and 11, at Pennsburg, Pennsylvania, will conduct a sale of the collection of E. Levern Godshall. There will be a variety of furniture pieces, as well as an assortment of smaller items.

The American Art Association-Anderson Galleries of New York City will offer tempting items and entire collections of importance. Early among the events to be watched with interest will be the dispersal of the small, choice collection of Mrs. Ambrose Monell, in which are included Gothic furniture, stained glass, and sculptures, besides some masterpieces of painting.

Later in the season, the Galleries will offer three unusual gatherings from the European field, including the Claus A. Spreckels and the Comtesse de la Beraudière collections, and one formed by an unnamed German. Other equally choice game will be up for hunters in the early spring. In January the Francis P. Garvan early Americana will go under the hammer, to be followed by the entire artistic contents of Vizcaya, the $5,000,000 villa at Miami of the late James Deering. In this sale will be included the iron gates from the Pisani Palace in Venice, old Palermo Louis XV woodwork and paneling, fireplaces from seven-

Pine Room

In order to afford collectors due opportunity to visit this interesting house in the Autumn it will remain open until November first.

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teenth-century French châteaux, rugs of museum-piece quality, and rare old painted Venetian furniture.

The library of Frederick W. Lehman of St. Louis, to be dispersed in December, will be one of the high spots in the book department. It includes first editions of American authors and many rarities.

Dates of sales opening the season in the Galleries have been tentatively arranged as follows:

October

10, 11	Antique furniture and furnishings from stock of William Baumgarten and Company
13, 15	John Nolty: Manuscripts, first editions, colored plates and sporting books
16, 17, 18	John R. Herter collection: French and Italian furniture and decorations
20	English and American autographs
22	Kalisch library sets of standard authors
23, 24, 25	Furniture and furnishings from various sources
27	Book sale of rare first editions
31, *November* 1	M. D. Benzaria: Persian and Spanish objects of art and Spanish furniture

The E. J. Spicer collection of over 2,000 items, mentioned in these columns last month, will be on sale at the Plaza Art Galleries, October 2, 3, and 4.

* * *

One more unit in the series of Tercentenary exhibitions, an important showing of American miniatures, is now installed at the Museum of Fine Arts, Boston. Surrounded by a gallery of Colonial portraits, these small likenesses of some of New England's prominent citizens are attractive because of their historic and artistic nature.

The self-portrait of Copley, one and one-eighth inches high, displays the strong construction and distinguished color that made him famous both in miniature and portrait painting. In all there are eight miniatures by Copley, including one of Mrs. Bulfinch. A companion portrait of Charles Bulfinch, distinguished architect, is by Ramage.

Edward Malbone is represented by portraits of George Bethune, Mrs. James Carter, and Washington Allston. The miniature of Allston as a freshman at Harvard is a convincing portrait done with the subtle and witty technique characteristic of Malbone. Allston was himself an artist of no little reputation.

Richard Staigg, the only prominent miniaturist after the invention of the camera, painted a likeness of Washington Allston as an older man, which is also on exhibit. An interesting study in contrast to Malbone's miniature of the same artist as a young boy, the later portrait with its rich tones, easy self-assurance, and placid contentment, gives no suggestion of the failure experienced by Allston in his artistic career.

The Metropolitan Museum of Art will hold together the exhibition of the Havemeyer collection until November 2. No one who has as yet not seen this exhibit should fail to take time to visit it.

The Cleveland Museum of Art has purchased six objects from the Guelph Treasure, a famous collection pertaining to religious worship. This Treasure represents the highest development of the work of Mediæval goldsmiths in Germany from the eighth to the fourteenth centuries. During October the objects will be shown intact at the Schloss Museum in Berlin. Thereafter they will be distributed to their various purchasers.

New Delvings in Old Fields

For Quiet Houses and Contented Cows

IN REPAIRING and remodeling early houses it is not an uncommon thing to find, between the plastered ceiling of the first floor and the boarding above, a certain amount of sand. This seems to have been generally accepted as the result of sanding the floor and the consequent sifting of a portion of the sand through the cracks between the boards.

Recently, during alterations of an ancient house in Salem, my attention was called to the fact that the sand discovered was evenly spread in a quarter-inch layer over the entire ceiling; and, as some of the floor boards were over twenty inches wide, it seemed impossible — even allowing for the spreading of the material through many years of vibration — that the particles could have become smoothly distributed. Further consideration led to the question of whether it was the custom to sand chamber floors. On the ground floor, in the kitchen or living room, there was obvious reason for the practice, as grease and mud were dropped and tracked in, and dry sand afforded an easy method of cleaning; but in a bedroom it would be unpleasant.

Travis *and* van Benschoten

Early American Antiques

Philadelphia type Chippendale chair. Early New England tavern table. Part of a set of Lowestoft, consisting of 40 pieces.
(Illustrated)

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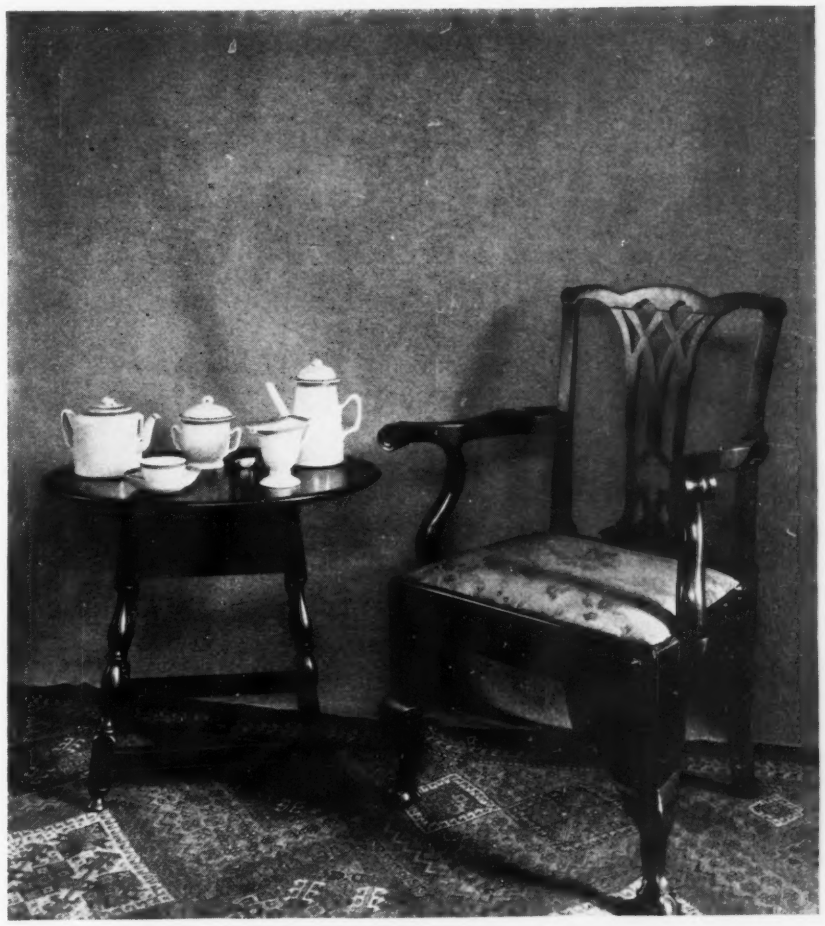

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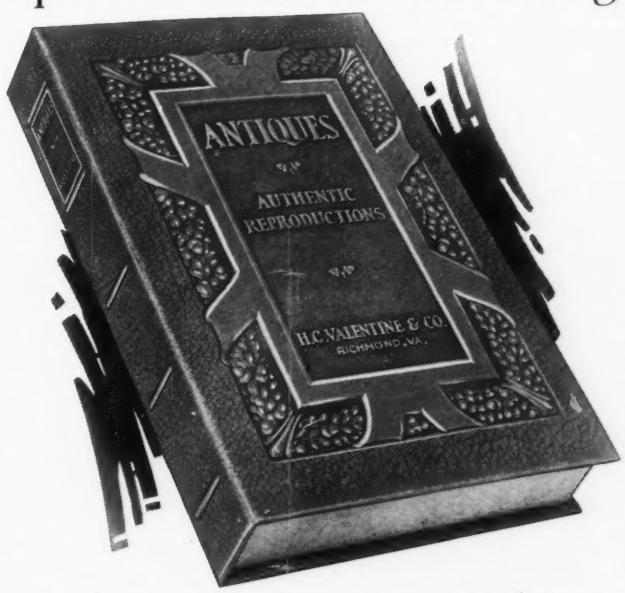

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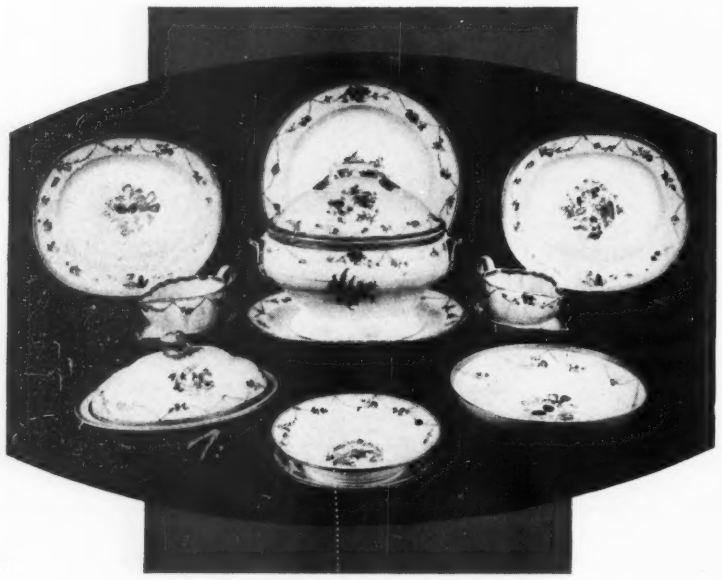

A complete and original Lowestoft Dinner Service, consisting of 64 pieces and priced at $5,500.

This antique Lowestoft Service, which we have been privileged to add to the Plummer Collection, is a complete set of 64 pieces and is an unusually choice exhibit of this fine old china. Its quaint shape — particularly noticeable in the high-domed covered pieces — marks it as plainly of the period 1770 to 1790. The decoration is beautifully chaste and delicate. There is a lovely fruit and flower design with two dainty bands at the edge—one of gold encrusted with turquoise jewels and the other of coral surmounted with jewelled pearls.

Our collection of Lowestoft now on sale is the largest on exhibition by any dealer. You are cordially invited to view our exhibit of antiques occupying our entire third floor which includes many fine examples of rare old china and glass.

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Were the sand found in ridges under the floor cracks, it would be accounted for by the use of the material in scrubbing the boards. Doubtless this explanation has been correct in many instances.

Enquiry among a number of those experienced in the reconstruction of old dwellings failed to find anyone who had noted such an even layer as that described above, or who could account for it. The problem was accordingly submitted to a friend in England, who lives in Cornwall. His reply was to the effect that, after interviewing a number of the country folk without result, he discovered an old fellow, a plasterer by trade, who delivered himself as follows: "Us don't do that nowadays. Them did it for to keep the sound out. Look you, if you were sitting in your parlor, you wouldn't want to hear your missus awashing of herself in the bedroom, would you?"

This same friend adds that the intense conservatism of the English country folk preserves the explanation of many old-time customs. By way of illustration, he tells the following incident. Having noted, in nearly every large field, an upright stone near the centre, he enquired concerning its purpose, but without result. The usual reply was "It was there in my father's time and I b'aint agoing to move it."

Finally, however, one ancient offered a solution: "About an hundred years ago," he observed, "they did use to put them so that the cows could rub against them and scratch off their flies."

HENRY W. BELKNAP

Current Books

RECEIVED FOR REVIEW

FINE ARTS

THE PERMANENT PALETTE. By Martin Fischer. Mountain Lake Park, National Publishing Society, 1930. Price, $4.

PRINTED ARTS

CURRIER AND IVES PRINTS: THE SPIRIT OF AMERICA, with an introduction by W. S. Hall. London, The Studio Ltd., New York, William Edwin Rudge, 1930. Price, $2.25.

MISCELLANEOUS

MOTHER WIT. By Estelle H. Ries. New York, The Century Company, 1930. Price, $2.50.

STORIES OF OLD NEW CASTLE. Compiled by Anne R. Janvier. New Castle, Delaware, New Castle Historical Museum, 1930.

Queries and Opinions

633. English silver lacking the full hall mark is so rare that exceptions are worthy of notice. W. E. Burfitt of London sends us the photograph of such an exception in the shape of a seventeenth-century tankard many times stamped with the initials *G F* above a swan, in a small shield. While Jackson, on page 484

of his *English Goldsmiths and Their Marks*, lists this mark as that of an unidentified provincial English silversmith, Mr. Burfitt was nevertheless in some doubt, and queried us as to the possible American source of the tankard. American the piece is not, though it bears some faint resemblance to certain early New York Dutch items. In several respects, notably its acanthus thumbpiece, it has a somewhat un-English aspect. It is, however, probably to be credited to the British Isles. A tankard of the same period with acanthus leaves of similar character about the base is to be found in the collection of Emmanuel College, Cambridge University, England; but its mark, if it has one, is not recorded. Here, then, is a little problem to stir English silver specialists to further investigation.

Concerning Silver

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634. D. B. E., *Georgia*, has an attractive table found in a smokehouse in Liberty County, Georgia. He knows nothing of its history, and asks if it may be a hunt board.

We are rather more inclined to think it a serving table, though it may well have been used as were contemporary hunt boards. Most of the latter are

somewhat higher than a normal serving table or sideboard, and are supplied with drawers for the accommodation of the ingredients used in mixing drinks. We should date the table somewhere between 1790 and 1800; for, in general style, it accords fairly well with the so-called Hepplewhite style.

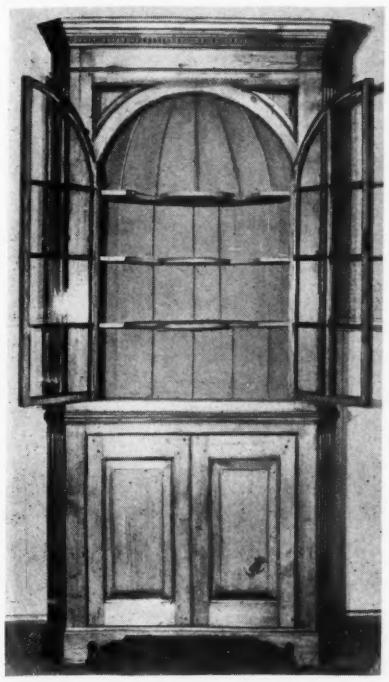
There is little or no reason to question that it is of local Southern manufacture, but the actual maker cannot be determined.

635. C. F. E., *South Dakota*, enquires as to the origin of a blue hound-handled pitcher, decorated with rabbits, wild fowl, and other trophies of the chase. On the bottom is a white pottery medallion impressed with the number *65*. One of a pair, this pitcher has been known to its owner for some sixty years.

From the description, we are unable to determine the fabric of this pitcher. It is quite probably a product of the 1840's or 1850's. The same pattern occurs in Rockingham ware and, we believe, in parian. Doctor Charles Green is inclined to ascribe it to E. & W. Bennett, who, after operating potteries in East Liverpool, Ohio, and Birmingham, Pennsylvania, opened a plant in Baltimore, Maryland.

636. Can anyone furnish enquirers with information concerning the firm D. Abbot & Co., makers of Windsor chairs? Or concerning John Mann, also maker of chairs? There is no clue to the period of these workers.

637. Not long since, someone, we have forgotten who, told us that, in certain rural districts, day beds are traditionally known as "dead beds," because of their frequent use in olden times as funereal couches; and that joint stools, even yet, are designated as "coffin stools" in deference to support rendered to the coffin of the deceased during its sojourn in the home. Both statements have been denied by collectors to whom we have repeated them. We still have no evidence regarding the lugubrious associations of day beds; but, in looking over some



AMERICAN ANTIQUES

We here illustrate this unusual built-in corner cupboard, in pine, with a barrel-shaped body and dome top. The front has cathedral doors, reeded corners, cut-out shelves, and shows fine paneling. It came out of an old farmhouse built in 1740.

The dimensions are 7 feet 6 inches high, requires 28 inches corner space.

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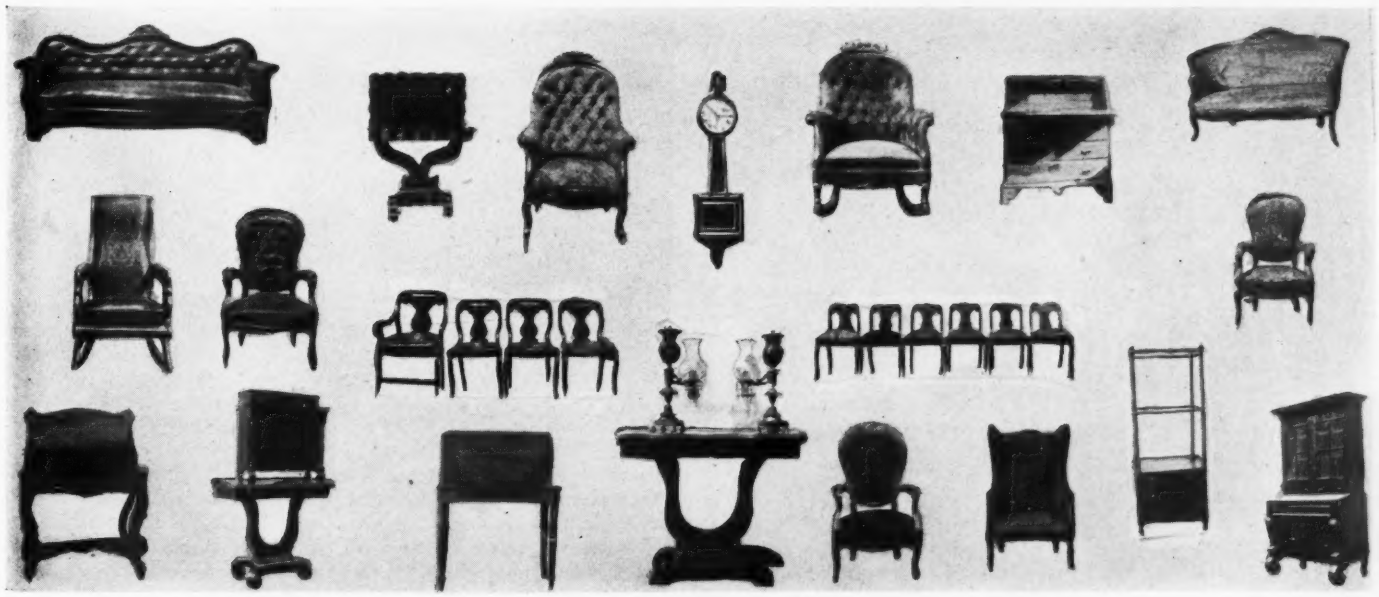

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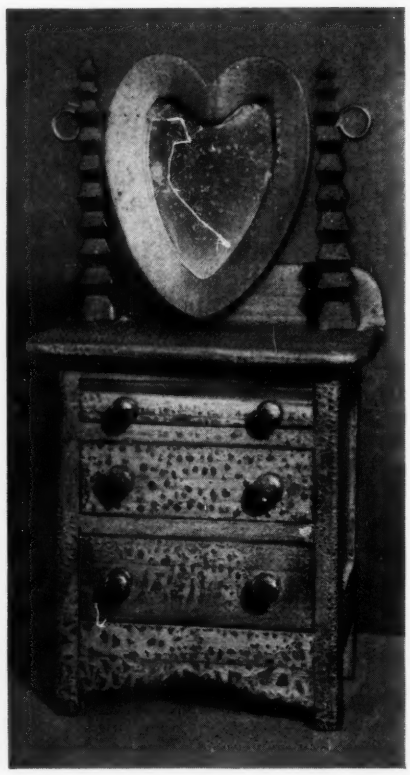
Hogarth prints, not long since, we took a second look at Plate 6 of *The Harlot's Progress*, and caught sight of two coffin stools performing their appointed duty. We reproduce a detail of the print by way of verification.

638. The diminutive bureau here pictured belongs to Mrs. Catherine S. Oveson of Brookline, Massachusetts. We suspect it of being, in part at least, a homemade container for the wardrobe of a favorite doll, for its height over all is but eleven inches, and its breadth no more than six. The drawer case gives evidence of being standard factory construction of the 1850's. Its once radiant complexion has been impaired by exposure to excessive heat. The heart mirror — not quite so true as a heart should be — may be an addition considered essential either by the doll or by her young mistress. Value? Negligible. Interest? Considerable for those who like to view evidence that our elders were once children and given to childish ways — even though they failed to remember the circumstance in later years.



639. R. V. R., *Vermont*, possesses a mahogany sewing table bearing on one of its drawers the label:

James R. Fisher, Maker
Corner Broom and Merien

Since the item was purchased in Pennsylvania, the owner was led to believe that Fisher was, perhaps, located in Philadelphia at the above named corner. Enquiry addressed to the Pennsylvania Museum, however, proved unavailing, and subsequent search, on our own part, in the directories of Philadelphia was equally fruitless. So Philadelphia was abandoned as the probable habitat of Mr. Fisher.

Then we waited, as we often do, for something to turn up. Eventually it was an idea that turned up: why not Broome Street in New York City? So we thumbed the directories from 1805 on through 1831 — with no success and with ebbing hopes. But, at 1832, we took heart, for one James R. Fisher, cabinetmaker, was listed at 64 Broad Street; and, in 1835, at "452 h. 528 Broome." Here he remained until 1838, when his peregrinations once more commenced and he departed from Broome Street to rove through succeeding directories until 1840.

To judge by its label, therefore, the sewing table in question is a comparatively late piece.

640. We are not sure whether anyone has collected statistics of the varying sizes of old-time H. L. hinges. The largest pair of the type which we have encountered were shown to us by W. S. Ahern of Richmond, who found them in Gloucester County, Virginia. They measured 30½ inches high by 37 inches across.

Old crystal chandelier from a Baltimore home

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A TALL CASE CLOCK BY THE FIRST OF THE CLOCK-MAKING WILLARDS. ON THE BRASS DIAL IS ENGRAVED *BENJAMIN WILLARD, ROXBURY, 1772— NO. 154.* THE CASE IS OF CHERRY.

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This interesting oil painting of the early days of the West shows on the right old Fort Vancouver, the station of the Hudson's Bay Company, founded in 1825, abandoned in 1860. On the far left are seen the quarters of the Army post erected in 1849–50. The Columbia River and beyond Mt. Hood. Signed by R. Covington, 1876. In excellent condition. Size of canvas, 19¼ x 23½ inches.

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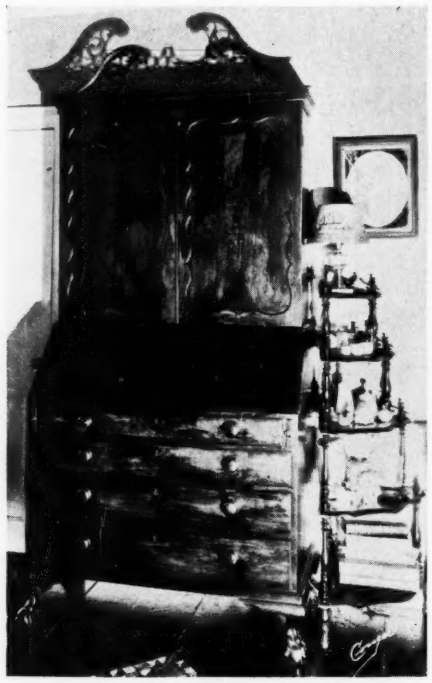

The Old Furniture Shop

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Arthur E. Anderson Edith I. Hendrick

Collectors

IT is customary to talk about exhausted supplies of choice American antiques; and yet, during the past year, some of the choicest and rarest specimens of early heirloom furniture have come into the market — specimens whose existence had previously not even been dreamed of.

And now hardly a day goes by without my attention being called to some fine piece for which a market is being sought. Though I buy steadily, I can not take every good thing that comes my way, even at a very reasonable price.

This is a situation which collectors may turn to their advantage. If authorized to act as their agent in making purchases, I can, by quick action, often secure for them highly desirable items at material savings in cost.

Meanwhile, my immediate stock of antiques is deserving of careful inspection by those who wish for things of lasting worth.

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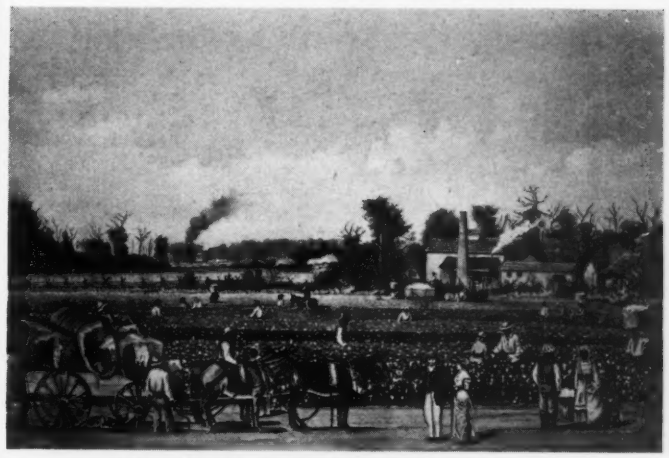

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By J. HALL PLEASANTS *and* HOWARD SILL

INDISPENSABLE to collectors of early American silver, watches, and clocks, this book tells of the craftsmen of Colonial Maryland and of that unique institution, the Baltimore Assay Office and its marks, and includes reproductions of over 200 silversmiths' marks.

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CHEST-ON-CHEST

Will open October fifteenth
for the winter season

Amongst other rare and lovely pieces is a delicate American mirror with the maker's label, William St. and Maiden Lane, New York City 1801

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Size, 29 in. by 17 in., and 14 in. wide. Date, 1850. Soft reddish ground, varied colored decorations.

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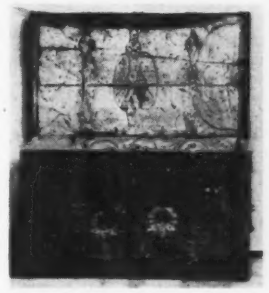

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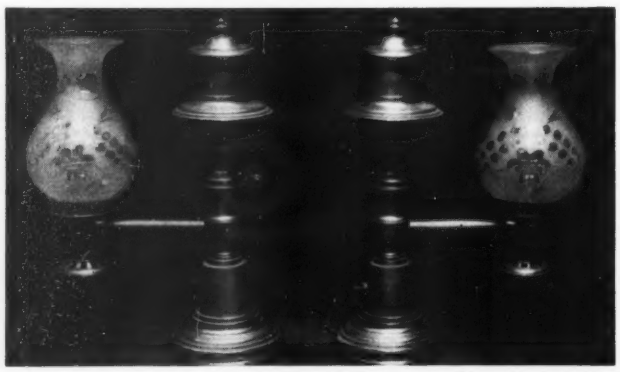

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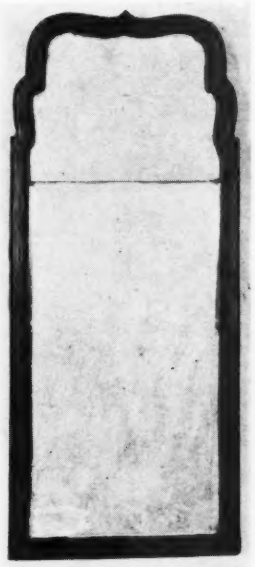

QUEEN ANNE MIRROR
circa 1720
Height, 35 inches; width, 14½ inches

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Currier & Ives Prints

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However, our untiring search for additional new titles has brought several to light, one of which is illustrated herewith. Each month, if possible, we shall illustrate a new find.

We want to thank the many collectors and dealers for their coöperation in helping us to find these heretofore unlisted prints, as we plan to publish a *Supplement* to our book when enough new prints have been found to warrant this step.

F. A. & M. B. CONNINGHAM

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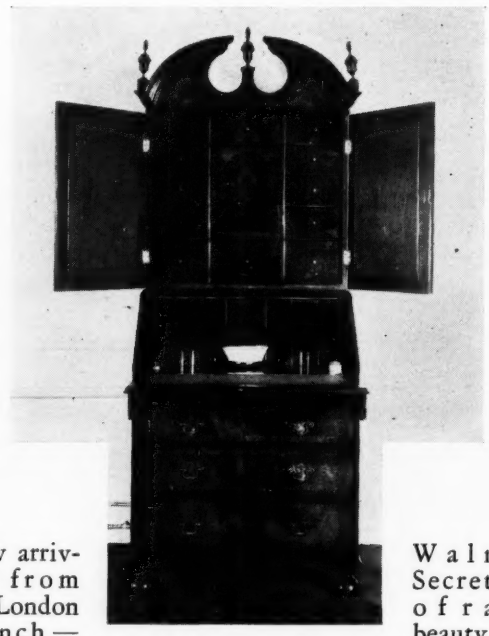

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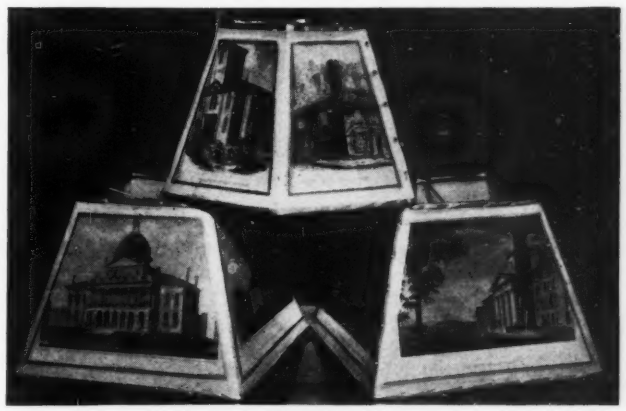

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10-inch Square Shade, New England scenes, historical old prints, $15; 8-inch, $10.

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OUR NEWBURY, VERMONT SHOP
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1856 to 1872

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This book is one of an edition of one hundred and fifty copies published by Wright and Swasey, New York, December 1892 on heavy plate paper, bound in full morocco, and sold by subscription.

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Historical illustrations of the Confederacy
29 copper plate etchings by Dr. A. J. Volck

Complete sets are exceedingly rare

Dr. Volck was an agent of the Confederate Government and to get his sketches he repeatedly ran the blockade. The daring officer finally was arrested by the United States Government and confined in Fort McHenry. The sketches were etched and a few copies printed intended for private distribution, after which the original copper plates were shipped to England for safety, and left with De la Rue & Co., of London. Owing to neglect, the plates were rendered useless by dampness and verdigris, and never were re-etched. Dr. Volck at one time was at the head of the first art academy in the South, and his ability as an etcher and as a portrayer of the events of the war is manifest. *Net $250*

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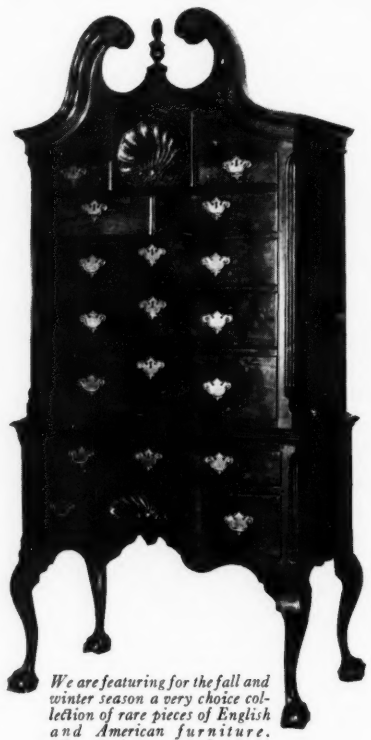

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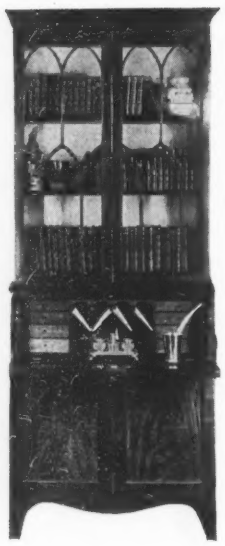

SHERATON MAHOGANY SECRETAIRE, *Circa 1780*

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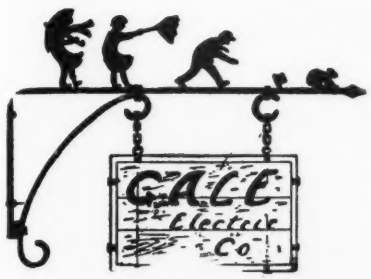

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HAND-WROUGHT
LIGHTING
FIXTURES

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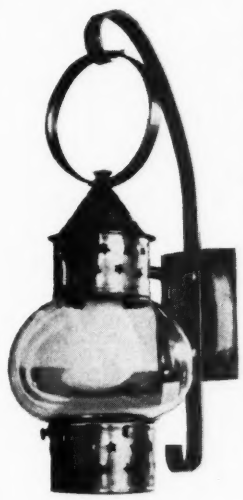

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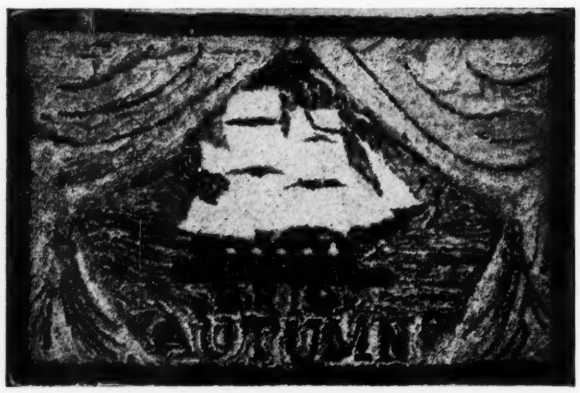

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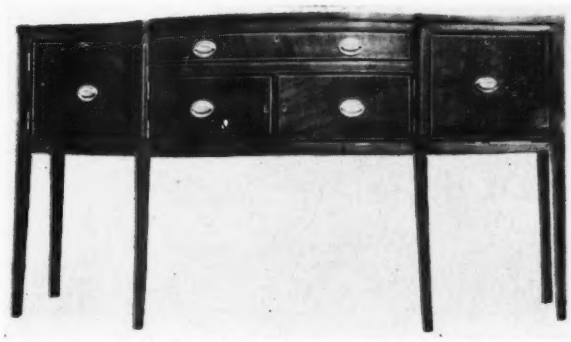

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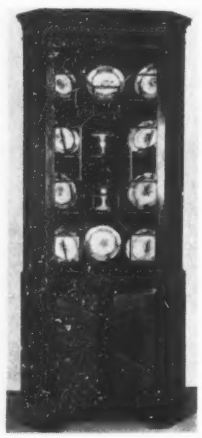

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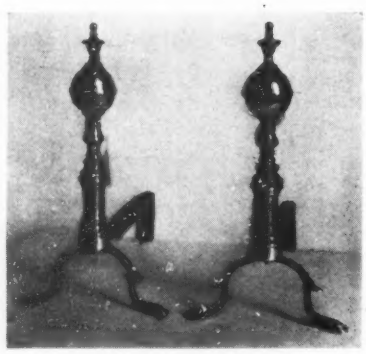

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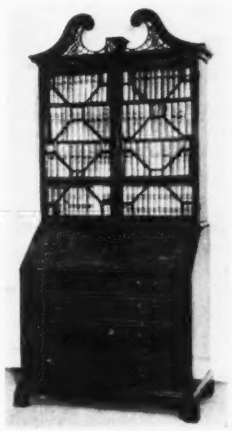

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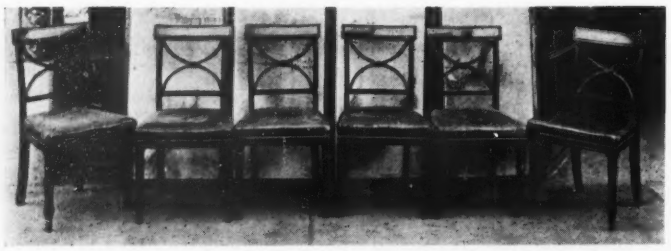

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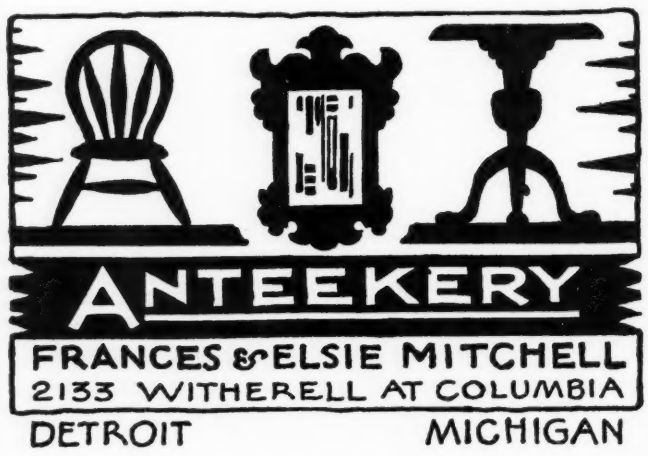

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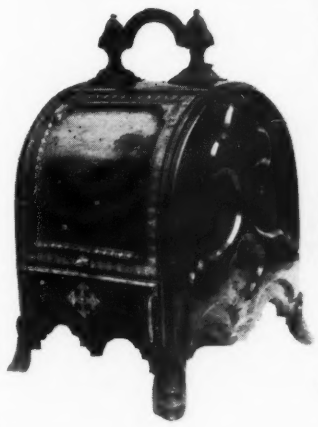

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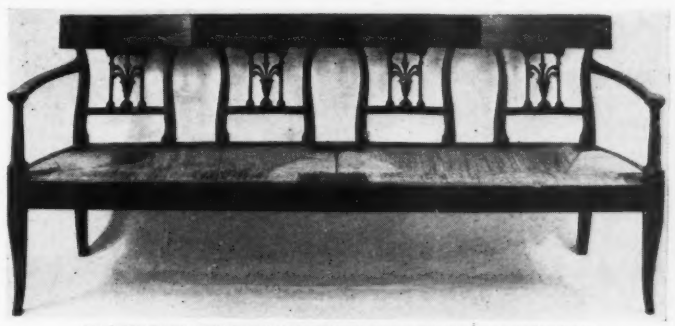

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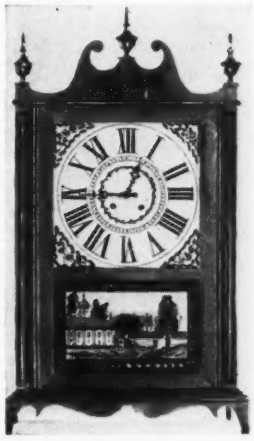

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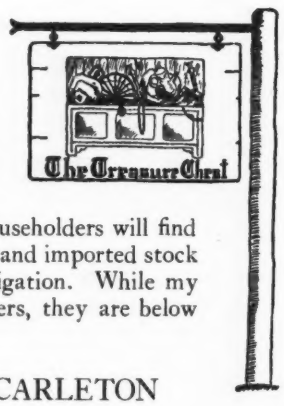

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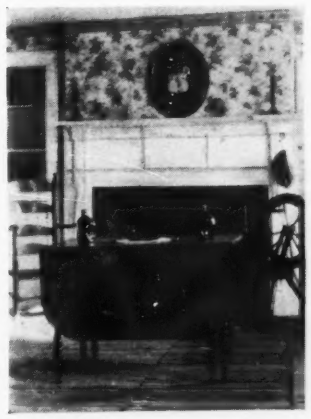

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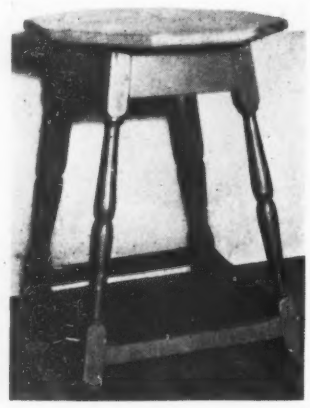

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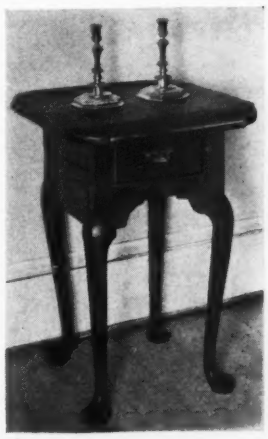

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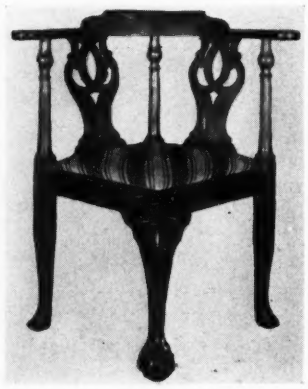

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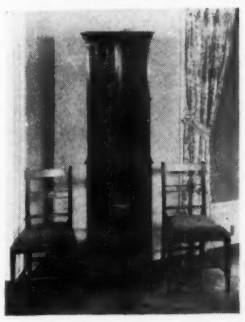

This small picture gives but a faint idea of the beauty of this Chippendale cabinet. The top moulding has a lovely *tooth* carving and the lower door a well-balanced panel.

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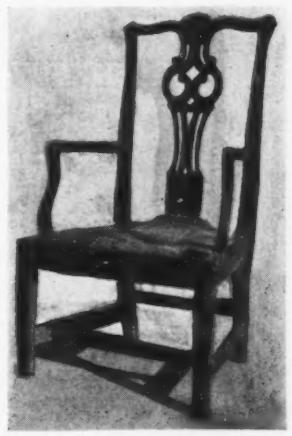
One of a pair of Chippendale Chairs originally belonging to Paul Wing of Sandwich.



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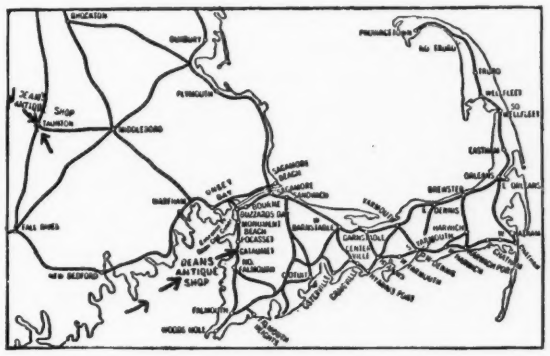

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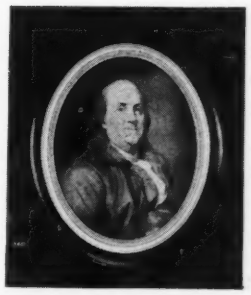

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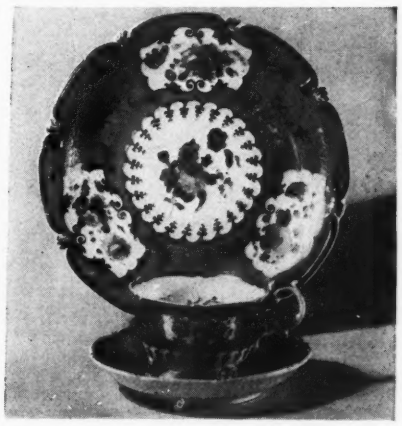

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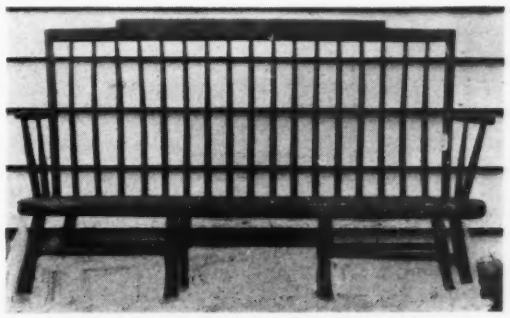

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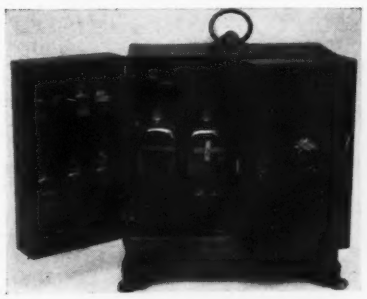

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2 HISTORICAL SNUFF BOXES; ONE GLORIOUS Victory of the Macedonia with eagle on reverse, the other Zachary Taylor; also three Battersea enamel patch boxes. No. 302.

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BLEEDING HEART TUMBLER, $7; 5 SAPPHIRE prisms, $8.25; iron fireplace fork, $1.50; black plate, $2; set bed brasses, $3.75; Godey prints, $.25. RANCH B, North Leeds, Maine.

FINE CURLY MAPLE DESK, 36 INCHES WIDE, 30 inches high to lid. Chippendale period. Chippendale mirror over 3 feet high, eagle top. All original. Collection of iron ware sold complete or singly, 150 pieces. ROY VAIL, Warwick, N. Y.

ANDREW JACKSON PROFILE PORTRAIT SHELF clock by Boardman and Wells, circa 1815; wooden works. 30 inches. Good condition. Also Colonial candelabra. MRS. F. R. COLES, Manassas, Va.

CURRIER & IVES, SMALL, COLORED, UNdated, good condition. *Setter and Woodcock*, $35; *Summer in the Country*, $12. Dark blue 6½-inch pitcher, *Landing of General Lafayette in New York, August 18, 1824*, unmarked. WALDO LUICK, Ann Arbor, Mich.

CURRIER & IVES PRINT, *SNOWED UP*. LARGE folio, perfect condition. No. 303.

CURRIER & IVES AND OTHER PRINTS. WRITE for free list. PAUL VOORHEES, 432 Elm Street, Reading, Pa.

PAIR OLD 10-INCH PEWTER CANDLESTICKS, $10.50. Copper, brass, glass, furniture. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Ky.

VISIT THE COLONIAL SHOP, NEW BEDFORD, Mass., and Twin Gateway, Buzzards Bay, Mass., for choice and distinctive antiques, reasonably priced. Genuine pieces only. Photos sent. W. W. BENNETT, Proprietor.

MID-VICTORIAN ARM AND SIDE CHAIRS; sofas; card, dining, and sewing tables; secretaries; chests; mirrors; ottomans; love seats; Brussels carpets, marked very low; pictures and lists; fine early American pieces, reasonably priced. AUNT LYDIA'S ATTIC, Center Newton 691. By appointment only. 795 Chestnut Street, Waban, Mass.

TWO GATELEG TABLES, MAPLE AND PINE, in the rough. Original. Corner cupboards, Welsh dresser, water benches, settees, Battersea enamel boxes. NORAH CHURCHMAN, Rural Lane, Mt. Airy, Philadelphia, Pa.

OLD DOORWAY, POINTED TYPE. FANLIGHT. Price, $700. Photograph on application. 86 Washington Street, Newport, R. I.

$1 SPECIALS: DOOR STOPS, DECANTERS, chintz mats, cup plates, boxes, salts, custard cups, honey cups. EMERSON, 14 South 39th Street, Philadelphia, Pa.

PINK STAFFORDSHIRE: PLATES: 4 PAGODA 8-inch, $15; 1 Gondola 7½-inch, $5; 1 Grecian Gardens, 9-inch, $8; 2 Caledonia, 9¼-inch (imperfect), $7 pair; open sugar, $4; platter, Cologne, 13 inches (crack), $4; cup saucer, Olympia, $4. AUSTIN, 682 Main Street, Fitchburg, Mass.

SWISS MUSIC BOX. CIRCASSIAN WALNUT console cabinet. Four mannequins ringing eight bells. Plays sixty-four airs. Lovely in tone, and a beautiful piece of furniture. Price, $1,800. MRS. P. T. BRUYÈRE, 5635 Dorchester Avenue, Chicago, Ill.

NETTED TESTERS FOR COLONIAL HIGH-POST beds made to order. RACHEL HAWKS, Deerfield, Mass.

A VERY BEAUTIFUL LOT OF OLD GLASS paperweights, colored glass, pewter, lamps, Godey prints. No. 304.

PINK LUSTRE TEA SET; MAHOGANY SIDEboard with cable carvings; two plain mahogany sofas; early and late furniture and old glass at very reasonable prices. ROBERT G. HALL, Dover-Foxcroft, Maine.

INTERESTING LARGE BLUE PLATTER, WITH historical association; view of Dublin with border of scrolls and flowers. YE OLDE RED BRICK HOUSE, West Brookfield, Mass. Across the Common.

AMATEUR COLLECTOR, COUNTRY BANKER, hobby making original finds, occasionally has extra items, desirable books, glass, china, firearms, letters, etc., he would sell, attractively priced, to other collectors. No. 299.

PUNCH, VOLUMES 1 TO 91, INCLUSIVE, $100. Perfect condition, bound in half leather. No. 305.

OLD HIGHBOYS IN MAPLE, $250 TO $400 EACH; small maple desks, $150 to $250; tall, slim, post maple beds, $85 to $200; maple chests of drawers, $65 to $150. All prices include pieces put in first-class condition ready for use. WILLIAM J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pa.

RARE OLD PISTOLS, KENTUCKY RIFLES, flint or ball. Currier prints, etc. P. R. MATTHEWS, 105 West 9th Street, Wilmington, Del.

CARVED FRENCH OAK CHEST, BRITTANY pine chest; silver tea caddy, silver snuff boxes, cross-stitch 100 years old. MRS. R. E. NEWCOMB, 274 Pleasant Street, Holyoke, Mass.

STAFFORDSHIRE INKSTAND OWNED BY Henry Clay and supported by will of his relative. Photo on request. MRS. A. H. PAHL, 919 Oneida Avenue, Davenport, Iowa.

MY COLLECTION OF ENGRAVED POWDER horns. Correspondence invited. No photographs. HARRY B. HARMER, 2120 North 16th Street, Philadelphia, Pa.

COBBLER'S BENCH, SAWBUCK TABLE, QUAINT portrait, blown paperweight, rope leg tables. MABELLE J. GRAVES, Fair Haven, Vt.

WISE TO CURRIER VALUES? COMPLETE LIST, $1, with prices on 600 prints selling $15 to $1000. Think! Also 400 valued $4 to $15, for $1. Both, $2. ERNEST COUNTRYMAN, 1450 South State Street, Syracuse, N. Y.

CURRIER & IVES. *CARE OF FAMILY*, LARGE folio. *City of New York. North Sea Whale Fishery.* Clipper Ships. Sporting prints. Winter prints. Send for list. Buying pictures at all times. ED. L. LAURIN, Biddeford, Maine.

RARE *MARTYRS MIRROR*. PUBLISHED AT Ephrata, Pa., by the Brethren, in 1748. Founded by Conrad Beissel. IRA E. LEFEVER, 1832 North 13th Street, Philadelphia, Pa.

REMOVAL SALE. SEND FOR PRICED LIST OF bargains prior to removal. Special: Priced list of over 360 historical and rare bottles and flasks, invaluable to collectors and dealers, mailed for $1. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

AM SELLING MY VALUABLE ANTIQUES AT dealers' prices through October. H. M. DRENNAN, St. Albans, Vt.

SPATTERWARE, LUSTRE, BLOWN AND PRESSED glass. Send for lists. ALICE HEASLY, Horseheads, N. Y.

CURRIER & IVES. *FOX HUNTING*. VERY RARE. A complete set. *The Meet; The Find; Full Cry; The Death*. Medium folios, undated, good bargains. Fine colors. CATHARINE MURDOCK, Le Roy, N. Y.

ORIGINAL UNRESTORED ANTIQUES, PERsonally collected from private homes. Lots of glass. Lists. MRS. J. M. SMITH, Highland Avenue, North Wales, Pa.

MISCELLANEOUS

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. Repairing and piping all garden leads, etc. 896 Third Avenue, New York City.

LONDONER BUYS ON COMMISSION, IN LOCAL markets, old furniture, glass, and pottery. New York reference. MRS. FLORENCE TALBOT, 1 Gordon Place, London, W. C. 1.

ROYAL ANCESTRAL ANTIQUES: YOUR COATS of arms; lost heirs; legal ancestors searched — found. Reference. Ask for circular. VALENTINE RESEARCH STUDIO, 319 B Street, S. E., Washington, D. C.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: THE SCOTCH ANTIQUE SHOP, 818 North Central Avenue.
LOS ANGELES: *JOHN GUIDOTTI, 1009–11 East Eighth Street.

CONNECTICUT

GREENWICH: *FREDERICK DENSON & SON, Post Road.
NEW HAVEN:
*GALE ELECTRIC COMPANY, Bethany Center, Naugatuck Road. Reproduction Lighting Fixtures.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.
PLAINVILLE: *MORRIS BERRY, 80 East Main Street.
RIDGEFIELD: *THE NOOK, Lydia S. Holmes.
STAMFORD: *EDITH RAND, Boston Post Road.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Place.

ILLINOIS

CHICAGO: MARY DIMERY, 117 East Chestnut Street.
QUINCY: MRS. DON HOOVER, 505 North Eighth St.
WAUKEGAN: *WESTMEAD ANTIQUES.

KENTUCKY

LEXINGTON: *KATHERINE TURNER, 127 West Second.
LOUISVILLE: *OLD CURIOSITY SHOP, 217 East Gray Street, Mrs. Margaret M. Bate.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets, Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: THE THREE GABLES, 204 Broadway.
BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street (Brick House).
NORTH BRIDGETON: THE FLAG WALK, Antiques, Waterford Road.
ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.
WALDOBORO: *WARREN WESTON CREAMER.
SKOWHEGAN: FYSCHE HOUSE, 224 Madison Avenue.

MARYLAND

BALTIMORE:
*MRS. THEODORE BISENZ, 869 North Howard St.
*PERRY W. FULLER, 22 West Franklin Street. Old Prints.
*JOHN G. MATTHEWS, 8 East Franklin Street.
*MISS STUART OLIVIER, 930 North Charles Street.
GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

AMHERST:
DICKINSON-BAGGS TAVERN.
BOSTON:
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old Silver.
*MRS. CHARLES MINOT HAYDEN, 80 Chestnut Street.
*MARTIN HEILIGMANN & Sons, 228 Columbus Avenue. Restoring and repairing.
*HYMAN KAUFMAN, 238 Newbury Street.
*ROBERT LEAVITT, 44 River Street. Reproduction Lighting Fixtures.
*ELLIS LEVENSON, 265 Newbury Street.
*GEORGE N. MCMAHON, 33 Charles Street.
*MURPHY & BEERS, 115 Newbury Street.
*NEW ENGLAND ANTIQUE SHOP, 75 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 32 Fayette Street. Hooked rugs.
RICHARD NICHOLS COMPANY, 22 Bromfield Street. Picture frames.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.
*OLD RUSSIA, 16 Arlington Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street. Reproduction of old brasses.
*ISRAEL SACK, 89 Charles Street.
*SHREVE, CRUMP & LOW, Boylston at Arlington Street.
*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.
*H. STONE'S ANTIQUE SHOPPE, 303 Cambridge Street.
*ROBERT C. VOSE GALLERIES, 559 Boylston Street. Old Paintings.
*YACOBIAN BROTHERS, INC., 821 Boylston Street. Hooked rugs.
BROOKLINE:
*H. SACKS & SONS, 62–64 Harvard Street.
*THE TREASURE SHOP, 417 Washington Street.
BUZZARDS BAY:
*MRS. CLARK'S SHOP.
CAMBRIDGE: HELEN M. SHEVLIN, 118 Trowbridge Street. By appointment.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
EAST GLOUCESTER: MRS. CLARA L. HARRINGTON, 262 East Main Street.
EAST SANDWICH: *EUGENIE HATCH, Twin Gables.
EDGARTOWN: *THE SPINNING WHEEL ANTIQUE SHOP.
FITCHBURG: *GERTRUDE B. CUSHING, The Old House, 682 Main Street.
FRAMINGHAM: *WALLACE NUTTING STUDIO.
HARWICH PORT: THE SHED SHOP, Doane Road, L. Josephine Doane.
HINGHAM: *DANIEL F. MAGNER, Fountain Square.
HYANNIS:
*EUGENIE HATCH, Twin Gables.
*THE TREASURE SHOP.
IPSWICH: *RALPH W. BURNHAM, 126 High Street.
MARBLEHEAD: *KING HOOPER MANSION, 5 Hooper Street.
MARSHFIELD: *CARESWELL SHOP.
MARION: *MRS. MARY D. WALKER. Front and Wareham Road.
MATTAPAN: *H. & G. BERKS, 1276 Blue Hill Avenue.
MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.
NEW BEDFORD: *MRS. CLARKE'S SHOP, 38 North Water Street.
NORTHBORO: *G. L. TILDEN, State Road.
ORLEANS: *THE SAMPLER, Monument Road.
PITTSFIELD:
*MISS LEONORA O'HERRON, 124 South Street.
PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.
SOMERVILLE: *DAVENPORT-BROWN COMPANY, 285 Washington Street. Reproduction paneling.
SPRINGFIELD:
JOHNSON'S BOOKSTORE, 1379 Main Street.
*EDNA H. WINTER, 167 State Street.
TAUNTON: *ALTON L. DEAN, 60 Harrison Avenue.
WABAN: EDITH G. MEISSNER, Antiques, Aunt Lydia's Attic, 795 Chestnut Street.
WENHAM: *THE OX-BOW COTTAGE.
WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.
WESTON:
*THE PRISCILLA SHOP, 651 Boston Post Road.
WORCESTER: *THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

BIRMINGHAM: *HELEN FITZMAURICE WENDELL, 266 South Woodward Avenue.
DETROIT:
*ANTEEKERY, 2133 Witherell Street.
E. J. BEMIS, Antiques, 917 East Jefferson.
*OLD RUSSIA, 3002 West Grand Boulevard.
GRAND RAPIDS:
*SIGN OF THE GRIFFIN, 20 North Union Street.
ST. JOSEPH: ANTIQUE & RESALE SHOP, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *CURIOSITY SHOP, 1901–1911 Main Street.

NEW HAMPSHIRE

FRANKLIN: *WEBSTER PLACE ANTIQUE SHOP.
HANCOCK: FULLER HOMESTEAD.

HANOVER: *Louise Porter Carleton, 4 Occom Ridge.
HAVERHILL: Montgomery House, Dartmouth College Highway.
LAKEPORT: Rebecca Chilcott Jackson, Parade Road, Early Antiques (near Laconia).
SUNCOOK: Hill Acres, Antiques, Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.
CHATHAM: *The Old Gray House, Grace Hamblen, 142 Main Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
ENGLEWOOD: *Mrs. Stanwood E. Flitner, 301 Lydecker Street.
FREEHOLD:
*The House with the Brick Wall.
*O'Cro' Coc' House, Lilian Wilkinson Boschen, 81 South Street.
*Richmond's Antique Shop.
HACKENSACK: *C. M. Van Houten, 345 Park Street. Early American Antiques.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
LIBERTY CORNER: *Beryl de Mott.
MENDHAM: Phoenix House, American Antiques.
MONTCLAIR:
The Little House, Mabel C. Osborne, 324 North Fullerton Avenue.
*Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
*Ye Corner Cupboard, 43 South Park Street.
MOORESTOWN: Richard W. Teste, 236 West Main Street.
NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.
SPRINGFIELD: *Mrs. Edward Mosher, South Springfield Avenue.
TENAFLY: *Old Dutch Homestead, 256 Tenafly Road. Antiques, Hand-Loom Weaving.
UPPER MONTCLAIR: *H. B. Bennett, 13–15–17 Alvin Place.
WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN: *Catherine Chase, 31 Clinton Street.
BUFFALO:
Pohlman's Antique Shop, 767 Michigan Avenue.
*George B. Tyler, Inc., 104–8–10 Chenango Street.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemima Wilkinson Antique Shop.
KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.
MILBROOK: The Milbrook Antique Shop, Franklin Avenue.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK:
*Alman & Company, 590 Fifth Avenue.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*Alice Baldwin Beer, 541 Madison Avenue.
*Sarah Benham, 42 West 58th Street.
*E. F. Bonaventure, 536 Madison Avenue.
*A. L. Brandon, 12 East 37th Street.
*Bristol Company, 319 East 62nd Street.
*Viola Root Cameron, 521 Fifth Avenue, Genealogist.
*Chest on Chest Antique Shop, 56 Washington Mews.
*The Clapp and Graham Company, 514 Madison Avenue.
*Frederick A. Conningham, 121 Madison Avenue. Old Prints.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th Street.
*Esmond Gallery, 1061 Madison Avenue.
*Benjamin Ferber, 666 Lexington Avenue. Antiques and Reproductions.
*I. Freeman and Son, Inc., 71 West 45th Street. Old Silver.
*Gaza, 527 Madison Avenue. Old China, glass, and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Alice Gwynne, 49 East Ninth Street.
*Agnes J. Holden, 327 Lexington Avenue.
*Howard & Company, 18 East 56th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kraftwoven Shop, 9 East Eighth Street.
*Kennedy & Company, Prints, 785 Fifth Avenue.
*Lans, 554 Madison Avenue.
*Lavine's Antique Galleries, 665 Lexington Avenue, 809 Third Avenue.
*Little Treasure Shop, 131 East 60th Street.
*Malter and Co., Inc., 368 Cathedral Parkway.
*H. A. & K. S. McKearin, 21 East 64th Street.
*Murray Hill Art Shop, Inc., 865 Third Avenue.
*J. W. Needham, Ltd., 137½ East 56th Street.
*Lucie Newman, Inc., 685 Madison Avenue.
*F. Noble and Company, 789 Madison Avenue. China Repairing.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*Plaza Art Galleries, 9 East 59th Street. Auctioneers.
*Wm. H. Plummer Co., 7 East 35th Street. Old china and glass.
*Rains Galleries, Inc., 3 East 53 Street. Auctioneers.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked Rugs.
*W. & J. Sloane, 575 Fifth Avenue.
*E. J. Spicer, Inc., 639 Lexington Avenue.
*Philip Suval, Inc., 823 Madison Avenue.
*F. J. Van Reeth, 248 East 60th Street.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Weymer & Young, 143 East 57th Street.
*Winick and Sherman, 686 Lexington Avenue.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WALLINGTON: *Mary Lent.
WHITE PLAINS: *Westchester Antique Shop, 57 West Post Road.

OHIO

COLUMBUS:
Old Homestead Antiques, Inc., 655 East Main Street.
General Grant Antique Shop, 1415 North High Street.
WICKLIFFE:
*Grace Black, Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: *A. H. Rice, 519 North New Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 356 East Ninth Street. Miscellaneous line.
GETTYSBURG: Mrs. F. H. Clutz, 159 Broadway.
HAVERFORD: *W. J. French, 539 Lancaster Avenue.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MALVERN: *Old Forge Inn.
MUNCY: *The Little House on the Farm.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PENNSBURG:
*E. Levern Godshall, 599 Main Street.
*A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Harry A. Eberhardt & Son, 213 South 11th Street.
*Samuel T. Freeman & Company, 1808 Chestnut Street. Auctioneers.
*Stan V. Henkels, 1110–16 Sansom Street. Auctioneers.
*William D. Morley, Inc., 1924 Chestnut Street. Auctioneers.
*Martha de Haas Reeves, 1624 Pine Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
*Woodville & Company, 2052 Locust Street.
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POTTSTOWN: *The Antique Shop of Mrs. M. B. Cookerow, 265 King Street.
SELLERSVILLE: Ira S. Reed, 81 North Main Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son, Reproduction of old brasses.
*Frances D. Brinton, Oermead Farm.
*Julia T. Darlington, The Loft, 418 North High Street.
WHITEMARSH:
*Dorothy Reed.
*Mrs. Harry F. Smith, Bethlehem Pike and Valley Green Road.
YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

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*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
NEWBURY: *The Ox-Bow Antique Shop.

VIRGINIA

FREDERICKSBURG: *The Quarters.
RICHMOND:
*The Antique Galleries of Richmond Art Company, Grace at First Street.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Avenue, N. W.
*George W. Reynolds, 1742 M Street, N. W.

WISCONSIN

BARABOO: *Trimpey Studio.

CANADA

HALIFAX, N. S.: The Georgian Antique Shop. (Late The Gift & Antique Shop), 303 Barrington Street. General Line of Antiques.

ENGLAND

CHESHIRE: *J. Corkill, Rock Ferry, Birkenhead.

LONDON:
*The British & Foreign Carriers, 29 Wharf Road.
*Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Antique silver, old Sheffield plate, furniture and china.
*I. Freeman & Son, Ltd., 23 Hatton Garden.
J. S. Sheldon, 125 Aldersgate Street. Antique Silver.
*Spink & Sons, 6 King Street, St. James.
MANCHESTER:
*The British & Foreign Carriers, 62 Market Street.
*J. W. Needham, Ltd., St. Anne's Galleries, St. Anne's Square.
ITALY
FLORENCE: *John Guidotti, Lung'arno. Soderini 9 to 11.
SCOTLAND
ABERDEEN: *John Bell, 29 Windmill, Brae.

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[ESTIMATED]

Was the value of stamps on exhibition in Boston recently at the Convention of the A. P. S. The famous $40,000 British Guiana and the $25,000 Boscawen, N. H., were the leading items shown. ¶Some of the stamps admired in this exhibition were undiscovered five years ago. They were resting quietly in some old trunk, desk, or storehouse. ¶Keep your eyes open when you are looking for antiques. Don't miss any valuable stamps. I am in the market at all times to buy large or small lots. Send by registered or insured mail.

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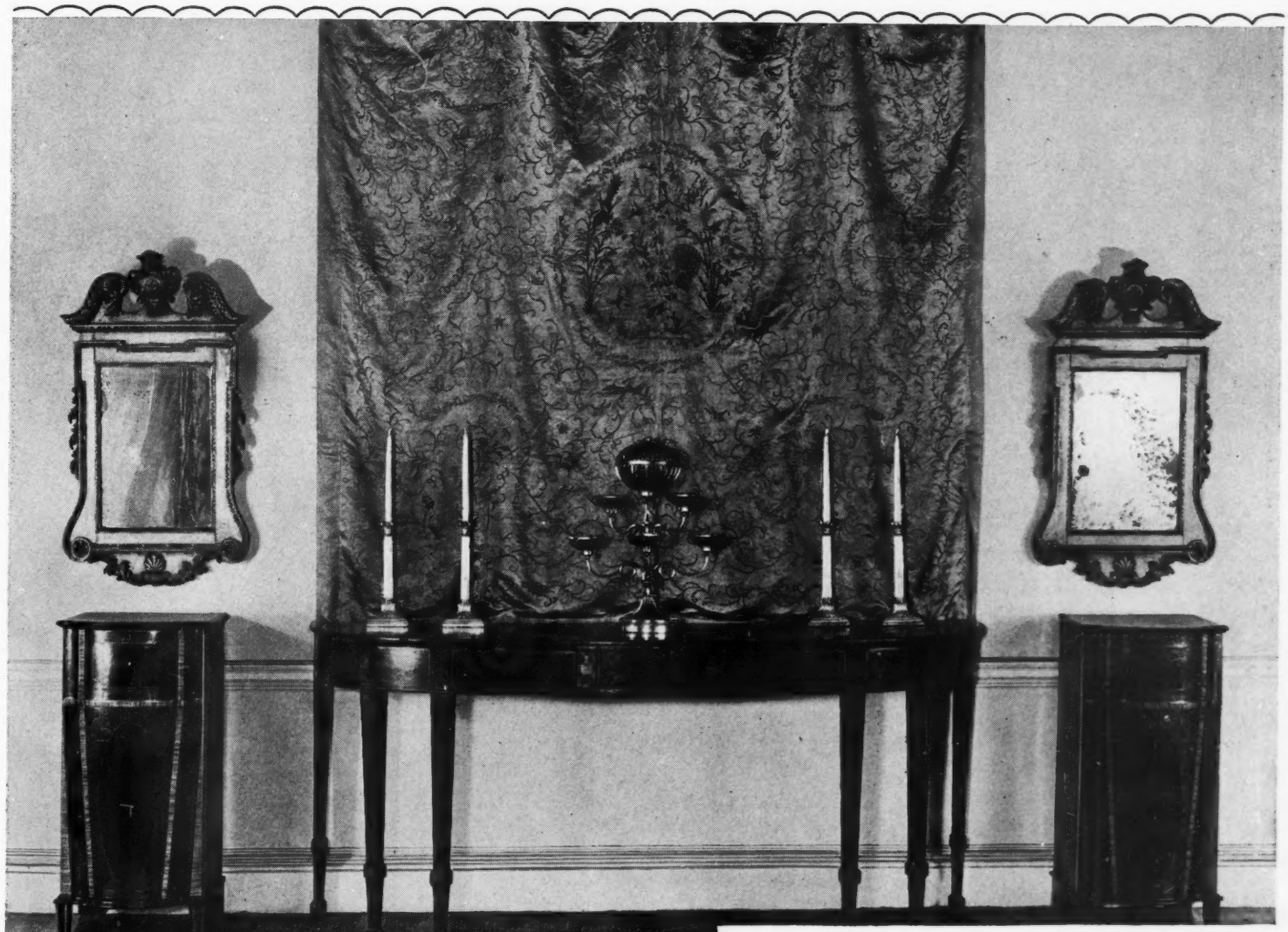

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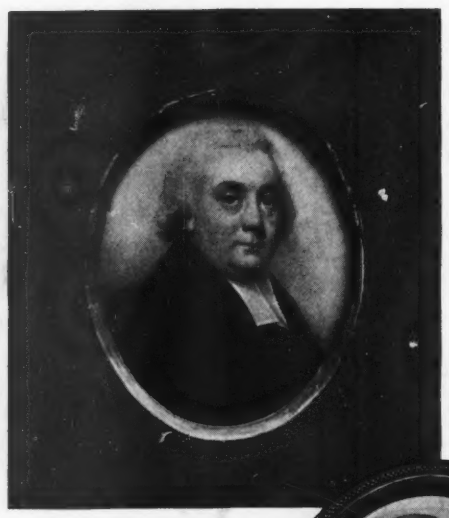

IN a town on the South Coast of England we were fortunate enough to discover a collection of fourteen miniatures. We had them authenticated and verified by the curator of miniatures in one of London's best-known museums and also by an outstanding authority on English miniatures. Their findings show that two were from the hands of George Englehart, one of which we picture here actually signed and dated in 1803. Others are, one by Wood, a soldier by Samuel Coates, one by Comerford, and still another by Chinnery or Hobday. There is also a fine enamel painting by Zincker. The rest of the group has not been identified, but all show the unmistakable technique of the better miniaturists of the 18th century.

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